mix@24

New York queer
experimental film festival
Nov 15-20, 2011 mixnyc.org

🟨 Programs at MIX Factory
⬜ Offsite Screenings
🟦 Performances at MIX Factory

mix 24 Schedule

MIX Factory
45 Bleecker Street
(at Lafayette)
New York, NY

SUBWAY:
6 to Bleecker Street
BDFM to Broadway-Lafayette
R to Prince Street

TICKETS:
Opening & Closing: $20
Regular Screenings: $12
A Different Take: Free
Lounge Performances
(excluding mapping fields): Free
Advance sales at mixnyc.org

	TUES, NOV 15	WEDS, NOV 16	WEDS, NOV 16 MoMA	THURS, NOV 17	FRI, NOV 18	FRI, NOV 18 MAD	SAT, NOV 19	SAT, NOV 19 MAD	SUN, NOV 20
2 PM							🟨 A Different Take p. 19		
3 PM								⬜ Another Man: A Master Class With François Sagat p. 43	🟨 Community Action Center p. 34
4 PM							🟨 Invasion of the Talkies p. 26		
5 PM									🟨 Mapping Fields p. 36
6 PM			⬜ I Was A Male Yvonne DeCarlo / Cobra Woman p. 40		🟨 De Profundis p. 15		🟨 Noise p. 28		
7 PM	🟦 The Projectionist p.24	🟨 Secret Identities p. 6		🟨 Passionate Politics p. 10		⬜ Sagat: The Documentary p. 43	🟦 Glands 4.0 p. 24	⬜ Homme Au Bain p. 43	
8 PM	🟨 Opening Night p.3	🟨 The Personal Is Revolutionary p. 8		🟦 Presenting... p. 24	🟨 How The West Was Won p.17		🟨 Bodily Fluid Is Revolutionary p. 30		🟨 Un Ovni Sobre Mi Cama p. 38
9 PM				🟨 Fantastic Magick p. 12	🟦 Yes You Are Okay p. 25				
10 PM	🟦 The Insiders p. 25			🟨 Arabesque p. 14	🟨 Flaming Ears p. 18		🟨 Don't Stop p. 32		
11 PM							🟦 The Insiders p. 25		
12 AM									

welcome!

Welcome to Planet MIX! This year the MIX Factory occupies a different orbit, still in the East Village, our most frequent home, but a new space lovingly crafted to present experimental film art and a fun hang-out space to inhabit. The other day I was hit by the feeling that we're so lucky to have what resources that we do to put on this festival, and do all the work that MIX presents year-round. Usually I feel that we don't have enough time/money/ people to realize all of our ambitions, but those discontents melted away into the love and satisfaction of being able to say "yes" as much as I can to artists and others who want to collaborate or are seeking help. That MIX has grown and thrives today is, if not miraculous then unlikely. I'm proud of these past decades, and MIX's place in the hearts of many individuals and institutions worldwide.

Locally though, we urge you to take this week to OCCUPY BLEECKER STREET! The MIX Factory can be the site not just for just passively taking in films, but for actively reaching out to connect with other exciting queer life forms!

There is a utopian possibility in the current global occupation movement, in the imagination of science fiction (a theme that runs though this year's design and programming, with Flaming Ears, A UFO Over My Bed, the installation Buck & Bucky and others) and in MIX! That potential is what we hope you experience when you give yourself over to this alternate universe. On the culture front, we are making over the world in a small venue for a week. On the popularly understood political front, Occupy Wall Street (mere steps from the MIX offices) is striving to make over the world at large. Precarious, precious, sustained by limited resources and human effort, let's savor the sensation of possibility and change that can unite us on a multilateral undertaking.

I am immensely proud of the accomplishments that MIX has achieved artistically and institutionally (premiering Tarnation, the on-going ACT UP Oral History Project, expanded emphasis on installations & design, and our staunch support of free expression for artists & queerdos), and as we continue to push boundaries, it is equally important that we have a solid foundation in place to ensure that we honor this record of achievement, as well as provide a financial means for the vision of the festivals to come. That is the critical role of our donors, volunteers, board & staff, who have contributed immensely in ways large and small to secure the future of the festival. I encourage you to support MIX by donating your time or resources so our groundbreaking programming continues to flourish.

MIX is always a struggle, but a good one. There's never enough money, and yet we seem to find a way, despite a year of rent increases, water leaks, rapacious landlords, and other quotidian matters. Let me close by quoting the renowned author Samuel Delany, whose thoughts fit perfectly with MIX's dreams:

"Science fiction isn't just thinking about the world out there. It's also thinking about how that world might be—a particularly important exercise for those who are oppressed, because if they're going to change the world we live in, they—and all of us—have to be able to think about a world that works differently." —Samuel Delany

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▣ New York Premiere
▷ US Premiere
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MIX Brasil (founded 1993)
http://www.mixbrasil.org.br

MIX Mexico (1996)
http://www.festivalmix.com.mx/

MIX Milan (2010)
http://www.cinemagaylesbico.com/

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http://www.mixcopenhagen.dk/

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MIX NYC is a 501(c)3 tax exempt non-profit arts organization incorporated in the State of New York. Contributions to MIX are welcome and fully tax-deductible to the extent permitted by law. MIX is supported in part with public funds from the New York State Council on the Arts (NYSCA), a state agency.

Opening Night

USING MY SEXUAL ENERGY AS A TOOL TO FIGHT THE STATE IS AS GOOD A TOOL AS ANY OTHER

MIX NYC is thrilled to open our festival with a full program of films that defy conventional expectations in both content and form. The title of this program is a quote from David Wojnarowicz, and the featured film makers operate within a contemporary and exciting queer current of risk-taking and subversive art that contains his and many others' legacies. Where *ADILA*, *Disaster Movie* and *A Visual Guide to Physical Examination* provide stunningly beautiful images on film and are formally experimental in their manipulation of the medium, films like *Frida and Anita* and *Looking for Jiro* are more like thought experiments that challenge us to queerly re-imagine our past. *Audrey Superhero* and *Veruca* take different looks at the childhood origins of gender defiance. *Don't Ask, Don't Tell GAY GAY GAY* comically demonstrates how it feels to be the object of political debate, where *How to Stop a Revolution* takes up political challenges more subtly by mapping the deterioration of a relationship strained by the pressures of injustice. We conclude tonight's screening and kick off this week's festivities with *Wildblood*, a raucous animated zine! **CURATED BY THE FESTIVAL PROGRAMMING COMMITTEE. TOTAL RUNNING TIME: 110 MIN.**

Veruca

LOOKING FOR JIRO

TINA TAKEMOTO

2011, USA, video, color, sound, 6 min.

Jiro Onuma arrived in the U.S. from Japan at the age of 19 in the 1920s and was imprisoned during WWII. Queer, and an avid collector of homoerotic physique magazines, the Jiro of this film is depicted surviving the isolation, boredom, humiliation and heteronormativity of internment. This musical mash-up video features drag king performance, U.S. propaganda footage, muscle building and homoerotic bread-making.

AUDREY SUPERHERO

AMY JENKINS

2010, USA, video, color, sound, 9 min.

"I wanted to be a boy when I got borned, you know, outta your tummy!" —Audrey, age 6.

Audrey Superhero explores the shifting terrain of gender identity. The film includes vividly charged discussions with Audrey, who insists that she is Superman, along with views of her obsessive role-playing during her daily life out in the "real" world. Playful and arresting, Audrey de-cloaks from Clark Kent to Superman, revealing her "secret identity" as a boy. She does push-ups, practices flying, and imagines "saving the police from the bad guy." She ruminates, "to have a girlfriend I have to be a boy," all the while drawing us into her state of transformation. The unscripted narrative was built through the collaboration of mother and daughter, with Audrey youthfully honest and willing to reveal her inner emotional state. She is open as only a six-year-old could be.

ADILA: A DAY IN LOS ANGELES

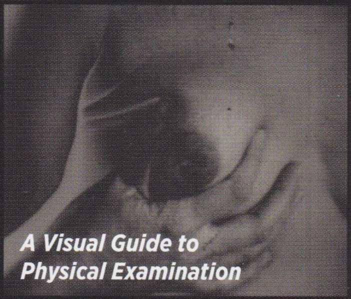
ETHAN EUNSON-CONN

2011, USA, super8mm, B&W, sound, 14 min.

In Los Angeles, art, like life, is something that happens between car rides. As seen through a rear-view mirror-like reflection of the mind, a hand-processed explosion of emulsion, light flares, and re-photographed images, a day shared between three artists creates a unique form of autobiographical fiction. As their conversation about a single relationship becomes a metaphor for the relationships between each of them and the relationship between an artist and their own artistic process. Adrift in a world of lousy, lost, or un-attainable loves, sometimes the only relationship we have that keeps us going is one we make ourselves.

Acto Primero, Escena Cuarta

Acto Primero, Escena Cuarta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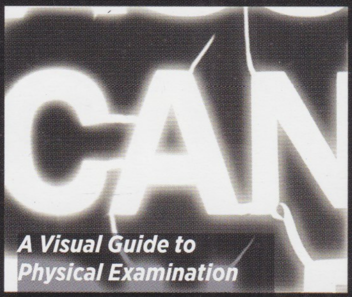

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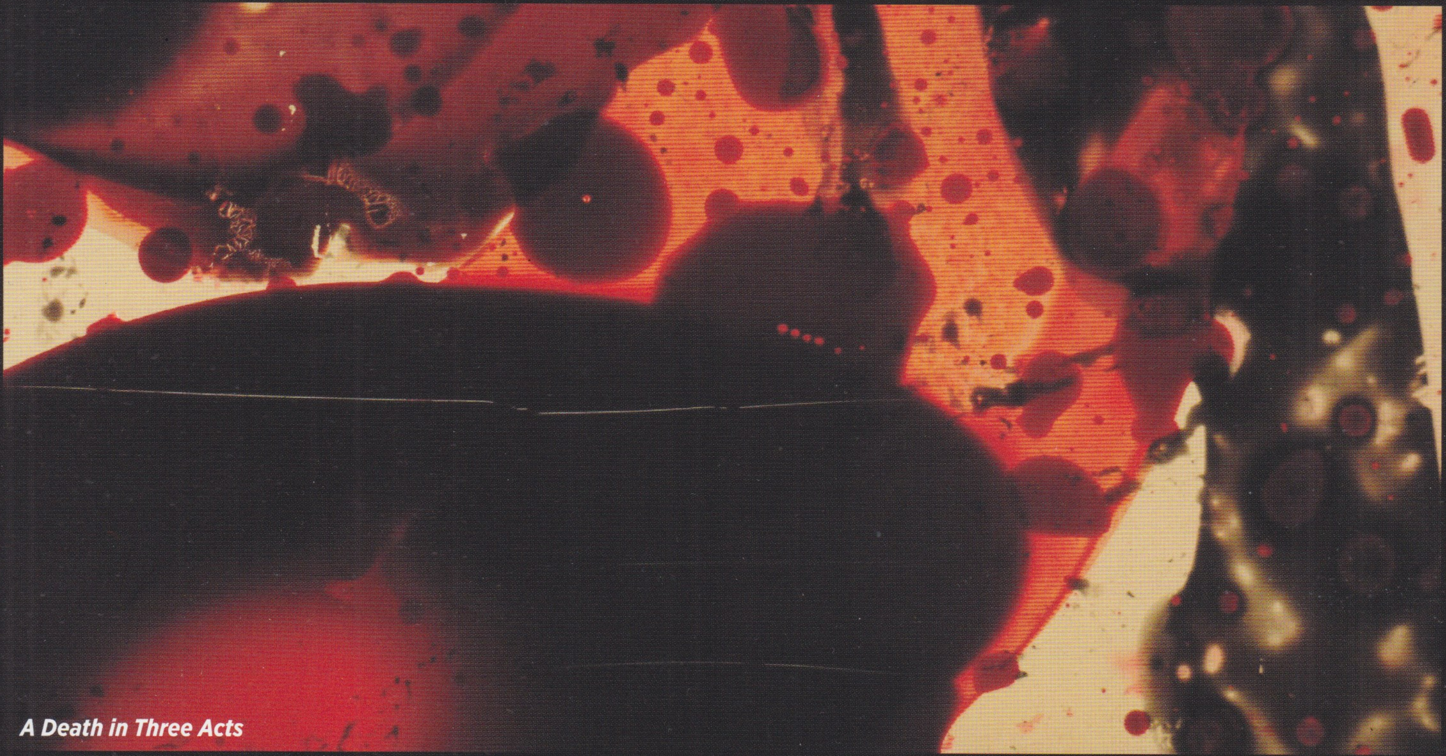

A Death in Three Acts

HOW TO STOP A REVOLUTION

KENJI TOKAWA

2011, Canada, video, color, sound, 11 min.

A relationship breaks down under the strain of different oppressions that keep us silent even in our most intimate spaces. Oppression works divide-and-conquer style through struggles with race and class.

VERUCA

KATE HUH

2011, USA, video, color, sound, 5 min.

Dreamy macro shot stills of a fabulous queen create a landscape of genderfuck beauty. Voiceover of the filmmaker and Veruca talking about the shared histories of the evolution of their gender presentation. This is a film about friendship.

DISASTER MOVIE I, II, III

LORIN MURPHY

2011, USA, 16mm, color and B&W, sound on CD, 15 min.

D1: Disasters that happen to humans because of nature.
D2: Disasters that happen to nature because of humans.
D3: Disasters that happen to humans because of humans.

16mm film collage with hand-altered (painted, scratched, distressed) found footage and experimental processes shown on dual-projectors to create superimposed juxtapositions of nature footage, flooded towns, logging, smokestacks, crowded city sidewalks—not natural disasters as we might popularly imagine them but the disaster of life.

A DEATH IN THREE ACTS

NATHAN PANCIONE

2009, USA, video, color and B&W, sound, English/Spanish w/ English subtitles, 9 min.

A postcard has two sides. One, a recognizable image; the other, a personal message. A visceral journey, *Death In Three Acts* is a matador's dance between two seemingly competing identities.

A VISUAL GUIDE TO PHYSICAL EXAMINATION

KELLY SPIVEY

2011, USA, 16mm, B&W, sound, 6 min.

This film is a contact printed experimental film. Spliced loops of picture and then optical sound have been printed onto new stock, hand-processed and solarized. A new kind of physical examination was formed.

DON'T ASK DON'T TELL GAY GAY GAY

DAYNA MCLEOD

2011, Canda, video, color, sound, 2 min.

Danya McLeod watches TV so we don't have to. Like the short description summaries that often accompany TV programs through an on-screen cable guide, *Don't Ask Don't Tell Gay Gay Gay* is a jump-cut/short-cut edit of Season 4, Episode 4 of *Boston Legal*. All excess material has been removed to effectively capture the tone of national discourse around DADT.

ACTO PRIMERO, ESCENA CUARTA

ELÍAS BROSSOISE

2011, Mexico, video, B&W, sound, 8 min.

Staging of an excerpt from the opera *Lakmé* by Leo Delibes. Two women meet secretly where "the flowering vines spill their shadow over the sacred creek that runs quiet and dark, awakened only by bird songs." A man stares at them . . . Their voices, floating on the water can be heard far away.

FRIDA AND ANITA

LIZ ROSENFELD

2010, Germany, video, color, sound, German with English subtitles, 20 min.

A glimpse into Weimar-era Berlin through an imagined one-night-stand between Frida Kahlo and Anita Berber in 1924. Sparks fly when two gender transgressing icons meet in a deliciously seedy nightclub. Revolutionary ideas and subversive art form the basis for a powerful attraction. This beautifully erotic film adds an anachronistic queer flavor to a favorite historical era.

WILDBLOOD

DAVID JONES

2009, USA, video, color, sound, 5 min.

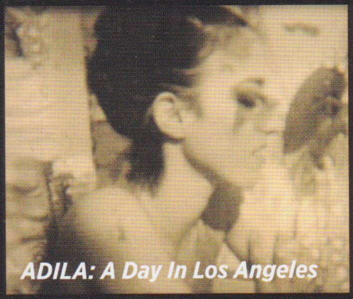
Wildblood is the third piece in a trilogy of animated shorts by Los Angeles artist David Jones. It takes its inspiration from queer zines and the San Francisco homocore music scene of the early 90s. The artist was a member of the seminal band Fagbash and considers the piece reminiscent of the type of making indicative of this period. It is constructed entirely of xerox collages re-photographed and animated digitally.

THE PROJECTIONIST

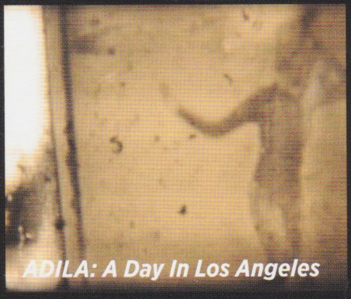
Before the screening watch Jerry Tartaglia's new film performance The Projectionist. Show starts at 7:30pm. See page 24 for details.

THE INSIDERS

Join us in the lounge around 10:30pm for Coral Short's ambient performance. (p. 25)



ADILA: A Day In Los Angeles



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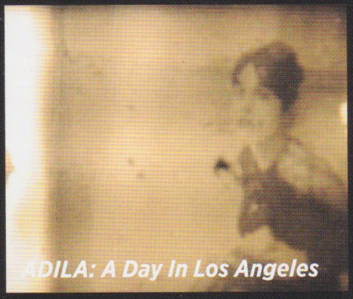

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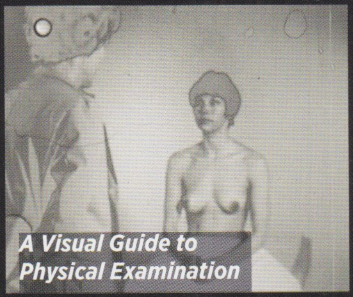


A Visual Guide to Physical Examination

PANESE AMERICAN INTERNMENT CAMP, 1942-46

Looking for Jiro

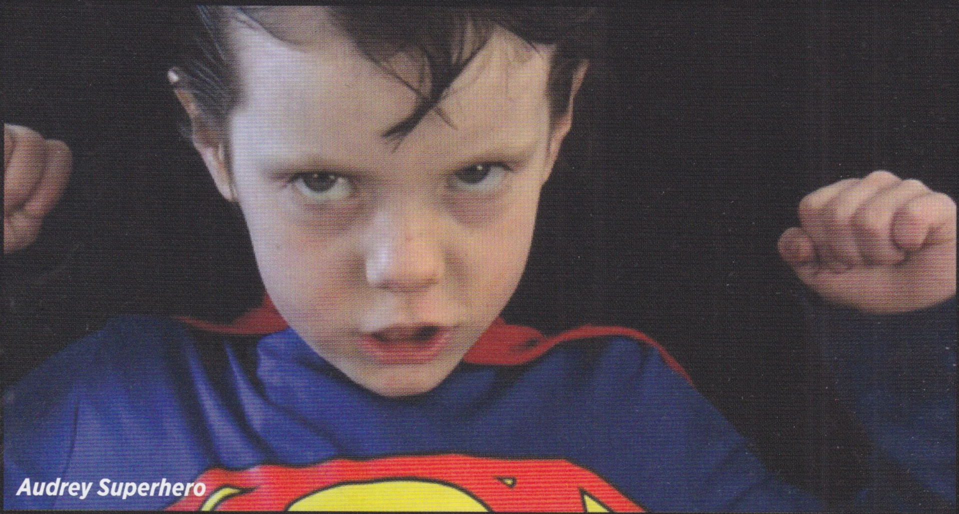
Disaster Movie I, II, III

SECRET IDENTITIES

WEDNESDAY NOVEMBER 16, 7PM

Greetings, True Believers! There has always been something a little weird about maintaining a secret identity... but secret identities have long been an ordinary part of life for two distinct yet similar sets of people: Queers and Super Heroes! From Bat Signals to Hanky Codes, those familiar with secret identities often devise a world, a language, or even an ethic of our own. Cartoonist Donald Simpson wrote an article describing Spider-Man as a metaphor for homosexuality, with Peter Parker's secret life hidden from his live-in, frail aunt, who would not accept his difference. It was innocuous, but controversial at the time when gay representation in mainstream comics, the dominant medium for superheroes, was rare, and often homophobic, and certainly not nuanced. Short films in this program envision queer people becoming superheros and superheros becoming queer. Filmmakers plumb the depths of our uncanny relationship with the escapist fantasy of comic book heroics, but also the actual heroics of our everyday queer lives. Featuring both recent and older work, *Secret Identities* provides a plenitude of provocative politics, an abundance of action and adventure, and the dashing, dynamic Dyke Dollar.

CURATED BY THE FESTIVAL PROGRAMMING COMMITTEE.
TOTAL RUNNING TIME: 87 MIN.



Audrey Superhero

SUPERDYKE

BARBARA HAMMER

1975, USA, 16mm, color, sound, 20 min.

A comedy about a troop of shield-bearing Amazons who take over city institutions before relaxing in the country. "Superdyke takes women into the streets when Barbara arms a platoon of vagina warriors with Amazon shields in an attempt to overthrow San Francisco. They march through City Hall, usurp the bus lines, demythologize the consumer mentality at Macy's (to the recorded astonishment of casual shoppers), and wander through the erotic art museum. Barbara's frenetic handheld lens catches the startled reactions and the glee of the participants. *Superdyke* has a home-movie quality to it, but its committed and loose moments in the playground confirm its comic rationale."
— P. Gregory Springer

AUDREY SUPERHERO

AMY JENKINS

2010, USA, video, color, sound, 9 min.

"I wanted to be a boy when I got borned, you know, outta your tummy!" Audrey, age 6.

An experimental documentary that explores the shifting terrain of gender identity. The film includes vividly charged discussions with Audrey, who insists that she is Superman, along with views of her obsessive role-playing during her daily life out in the "real" world. Playful and arresting, Audrey de-cloaks from Clark Kent to Superman, revealing her "secret identity" as a boy. She does push-ups, practices flying, and imagines "saving the police from the bad guy." She ruminates "to have a girlfriend I have to be a boy," all the while drawing us into her state of transformation. The unscripted narrative was built through the collaboration of mother and daughter, with Audrey youthfully honest and willing to reveal her inner emotional state. She is open as only a six year old could be.

PONY GLASS

LEWIS KLAHR

1997, USA, 16mm, color, sound, 20 min.

Pony Glass is the story of comic book character Jimmy Olsen's secret life. In this 15-minute cutout animation Superman's pal embarks on his most adult adventure ever as he navigates the treacherous shoals of early '60s romance trying to resolve a sexual identity crisis of epic proportions. A three-act melodrama—each act has its own song—filmed in Klahr's signature collage style that "unmasks" our collective iconic inheritance as Americans while significantly expanding the notion of what a music video can do.

"Klahr cruises the elysian backstreets of childhood comic books to make a set of 'musicals' ripened by blue-eyed melos and soul-searching psychodrama. Cub reporter Jimmy Olsen proves to be a pony of a different stripe and a man of steel as he ascends beyond good and evil in this bittersweet *bildungsroman*." — Mark McElhatten, New York Film Festival.

"In a different vein is Lewis Klahr's *Pony Glass* . . . The central character of this cartoon collage, whose visual focus is in the 1950s, is Jimmy Olsen, the cub reporter from 'Superman', who is imagined in scenarios with musical accompaniment dealing with racial and sexual anxiety. The character is liberated from a repressed Milquetoast into a figure posed in various pornographic couplings. The synergy of intense pop music and cartoons makes for a disturbingly heady meditation on transgressive imagery and popular culture." —Stephen Holden, *The New York Times.*

"Less fussy and far more transgressive than his previous work, Klahr's collage animation Pony Glass makes comic-book hero Jimmy Olsen the locus of desperate anxieties about sexuality and race. The film is so charged with fear and desire that a simple iris down to black made the hair stand up on the back of my neck."
—Amy Taubin, *The Village Voice.*

TECHNOLOGY/TRANSFORMATION: WONDER WOMAN

DARA BIRNBAUM

1978, USA, video, color, sound, 5 min.

A stutter-step progression of extended moments unmasks the technological miracle of Wonder Woman's transformation, playing on the psychological transformation of a television product. Birnbaum considers this tape an "altered state [that] renders the viewer capable of re-examining those looks which on the surface seem so banal that even the super-natural transformation of a secretary into a 'Wonder Woman' is reduced to a burst of blinding light and a turn of the body—a child's play of rhythmical devices inserted within the morose belligerence of the fodder that is our average television diet."

SUPERHERO

EMILY BREER

1995, USA, 16mm, color, sound, 6 min.

Live-action, hand-drawn and computer graphic animation drive this high-speed fractured narrative about a Dionysian superhero who sometimes has to punch out Batman for being too goody-goody. *Superhero* is an updated personalized humorous response to our traditional cartoon hero story.

DYKE DOLLAR

LAURA TERRUSO

2009, USA, video, color, sound, 11 min.

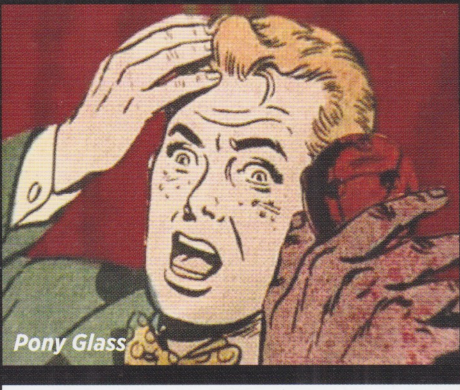
An absurd, weirdo imagining of a rubber-stamped "dyke dollar" come to life, Dyke Dollar is a comedy about gay activism and identity politics as seen through the eyes of teenage boys in Suburban New York. Starring Lisa Haas as the Dyke Dollar herself.

WHAT IF?

DARRIN MARTIN &
TORSTEN ZENAS BURNS

2009, USA/Korea, video, color, sound, 16 min.

A role-playing workshop where participants reenact a fictional polyamorous romance leads to a group wedding and honeymoon between characters based on two obscure Marvel superheroes and two internationally renowned art personalities. The happy foursome are Stelarc, an artist whose cybernetic mission in life is to render the body obsolete; Orlan, an artist whose actual redefinition of her own body via plastic surgery confronts representations of woman throughout art history; the Scarlet Witch, a mutant superhero who has unlimited powers over probability, and the Vision, a "synthezoid" whose mechanically fabricated body contains a human soul. What If? unfolds the entangled story that brought this romantic foursome together, spanning the gulf between genders and representations; the body and technology.


Pony Glass

What If?

STATES OF AMERICA
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WASHINGTON D.C.
12
12
Dyke Dollar

THE PERSONAL IS REVOLUTIONARY

WEDNESDAY, NOVEMBER 16, 8:30PM

We live in exciting times. Every day, we observe more of the old ways pass and new ways come into being. This collection of short films captures change in progress, some dealing with the personal impact of vast power imbalances and some dealing with the possibilities for revolution. *Is Money Money*, *La Entrevista* and *Vamos a Quemar* come to us from queer collectives of politicized artists and scholars, or artistic political activists, as the case may be. These small groups are taking up critical issues at a critical time, and refusing to simplify the intersectionality of identities and experiences of oppression and revolution. Individual artists are also bringing us highly personal work dealing with issues of our wealth, our relationships, our bodies, our work and even DADT on television. **CURATED BY THE FESTIVAL PROGRAMMING COMMITTEE. TOTAL RUNNING TIME: 108 MIN.**

How To Stop A Revolution

IS MONEY MONEY

B.J. DINI

2010, USA, video, color, sound, 9 min.

Inspired by *The Autobiography of Alice B. Toklas* and the classic essay on inflation and fiat currency by Gertrude Stein, this film features some of the Bay Area's most POSSESSED performance artists making "art" with a Picasso Blue Period "print," an "original" African mask, loads of "fake" money and a REAL live wheelbarrow and fog machine with a chant that is sure to get the Occupy Wall Street folks IN THE ZONE. Their symbols only have power over us if we let them. INVERT THE PYRAMID. We have magic too.

HOW TO STOP A REVOLUTION

KENJI TOKAWA

2011, Canada, video, color, sound, 11 min.

A relationship breaks down under the strain of different oppressions that keep us silent even in our most intimate spaces. Oppression works divide-and-conquer style through struggles with race and class.

LA ENTREVISTA (THE INTERVIEW)

XAMUEL BAÑALES

2010, USA, video, color, sound, Spanish with English subtitles, 10 min.

Inspired by the grand Spanish artist, operatic mezzo-soprano, and politician diva Manuela Trasobares. This satirical performance piece simulates an interview, highlighting race, gender, sexuality, class, and nationality as they relate to identity, social justice, and decolonization, Queer Xicano style. Produced by representatives of Young Queers United for Empowerment at UC Berkeley.

DON'T ASK DON'T TELL GAY GAY GAY

DAYNA MCLEOD

2011, Canada, video, color, sound, 2 min.

Danya McLeod watches TV so we don't have to. Like the short description summaries that often accompany TV programs through an on-screen cable guide, *Don't Ask Don't Tell Gay Gay Gay* is a jump-cut/short-cut edit of Season 4, Episode 4 of *Boston Legal*. All excess material has been removed to effectively capture the tone of national discourse around DADT.

THE CULTURE WAR IS A DIVERSION FROM ECONOMIC POLICY INSURING PLUTOCRACY

CHARLES LUM

2011, USA, video, color, sound, 5 min.

A local NYC-Queer experimental documentary using art world critique to demonstrate the effective ambiguity of street protest and the continuing dynamism of "gay" in political strategies steeped in greed.

UNCOVERING COLOR

MARCELITTE FAILLA

2011, USA, video, color, sound, 10 min.

Through the poetry of a queer, mixed race woman, *Uncovering Color* looks at how skin color relates to racial identity. It interweaves interviews of Black women of different backgrounds to explore how perceptions of color impact childhood, beauty and family.

BUTCH TITS

JEN CROTHERS

2010, Canada, video, color, sound, 4 min.

Butch women discuss the sometimes complicated relationship they have with their breasts. And they show us their tits.

VAMOS A QUEMAR (LET'S BURN)

EL PARAMO COLECTIVO

2010, Spain, video, color, sound, English/Spanish w/ English/Spanish subtitles, 27 min.

In Barcelona, a crossroad of events: a performance where a woman penetrates another woman with her fist while holding a camera. A screen projects and reproduces everything in large dimensions. A book launch becomes a ceremony to celebrate the death of the phallus, ending in a fisting by a bonfire. Everything can be inscribed in the same collective search to challenge the representation of the body in order to create alternatives to gender and sex stereotypes. The Paramo Collective was born in Barcelona in 2010 during one of many afternoons of teamwork. The group united not around a concrete idea, but rather under the same visual needs: the search for out-of-scene images and the exploration of subjects, objects and contexts that do not fit within pre-established limits. PARAMO is currently focusing on the struggle led by the recently-formed Spanish Transfeminist Movement.

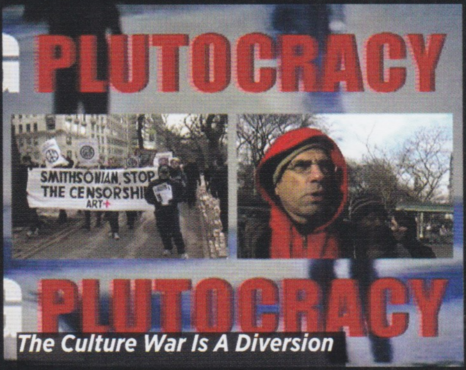
THE PROJECTIONIST

JERRY TARTAGLIA

2011, USA, Super8mm, 16mm, video, live performance, color, sound, 30 min.

The Projectionist uses Queer Film Action and multiple projections to explore the varieties of ways that projected images can help shape an understanding of our presence. From Aristophanes' hymn to "Double Love" in Plato's *Symposium*, to the implication of the audience in the viral political fears that plague America, Inc., *The Projectionist* attempts to unnerve, annoy and prod its viewers to the point of power in the present and turn away from the screens.

This presentation at MIX 24 includes Jerry Tartaglia, Eduard Dumitrache, John Schlegel & Abdul Alshagmom.



The Culture War Is A Diversion

Uncovering Color

La Entrevista

PASSIONATE POLITICS

THE LIFE AND WORK OF CHARLOTTE BUNCH

THURSDAY, NOVEMBER 17 7PM

TAMI GOLD
2011, USA, video, color, sound, 57 min.

Every once in a while, MIX comes across a film that, although not "experimental" in process and format, brings to light a subject—or in this case a biography—that in itself qualifies as "experimental." *Passionate Politics: The Life and Work of Charlotte Bunch* shares with all of us an extraordinary life lived so far. In many ways, Charlotte Bunch lived a social experiment to lead in the fight to create an America that accepts all as equal, devoid of racial, gender or sexuality-based violence and disparity. We, as part of the larger LGBTQ community, have been the benefactors of her courage, her spirit and her determination to reject the status quo of her generation. Her fight continues on a global level, and here at home, all the more necessary as GOP/Tea Party leaders and their female representatives work ardently and tirelessly to erode women's rights to abortion, access to sex education, condoms and the pill, not to mention the continued redefining of queerness as a chosen lifestyle deserving of discrimination.

This documentary is a profile of a truly inspirational woman, but it also serves to define a movement and a struggle that is still relevant.

Passionate Politics brings Charlotte's story to life, from her beginnings as an idealistic young civil rights organizer to lesbian separatist/activist, to internationally-recognized leader of a campaign to put women's rights, front and center, on the global human rights agenda. Charlotte has been both a product and creator of her times: every chapter in her life is a chapter in the story of modern feminist activism, from its roots in the 1960s struggles for social justice to international campaigns against global gender-based violence today.

Following the screening, MIX is proud to welcome Charlotte Bunch, along with director & producer Tami Gold, and co-producer David Pavlosky for a discussion of the film.

TAMI GOLD
Filmmaker, Artist & Educator

Tami Gold is a visual artist who began working in media in the early 1970s in the Newsreel Film Collective of the anti-Vietnam War movement. In addition to painting, sculpture and writing, she is an award-winning documentary filmmaker. Among her many award winning documentary films are *Juggling Gender* (1992), a portrait of Jennifer Miller, a lesbian performer who lives her life with a full beard and *Emily and Gitta* (1996), a love story between two women, one, a daughter of Holocaust survivors and the other whose parents were Nazis.

Her work has screened at the Museum of Modern Art, the Whitney Museum, the Chicago Arts Institute, the Kennedy Center, and the American Film Institute among others. Tami is a Professor at Hunter College.

DAVID PAVLOSKY
Co-Producer

David is an NYC-based independent producer and director. His work covers a wide range of subjects, but themes of social justice and human relations are common among his films. Recent works include: *Don't Bring Scott*, a documentary about the underlying desire for family and community told through the voice of the filmmaker and Puzzles, which explores the hatchet-and-gun attack on patrons of a gay bar in New Bedford, Massachusetts. He studied with Martin Scorsese and Abbas Kiarostami in the Tribeca Filmmaker Exchange Program in Marrakech, where he completed the documentary short film *Crossroads*, which screened at the 2006 Tribeca Film Festival.

> "WE STARTED THE FIRST WOMEN'S LIBERATION MOVEMENT IN WASHINGTON IN 1968. I HAD A VERY NICE HUSBAND AND WE WERE EQUAL PARTNERS. I HADN'T FELT ANY OPPRESSION FROM HIM. WE WERE MARRIED FOR FOUR YEARS…AND THEN RITA MAE BROWN ENTERED MY LIFE."
>
> –CHARLOTTE BUNCH

THE STANDBY PROGRAM
www.standby.org

THE STANDBY PROGRAM, INC.

Passionate Politics: The Life & Work of Charlotte Bunch, was recently completed with support from the Standby Program.

Standby is dedicated to fostering the creation and preservation of media artwork by democratizing access to post-production services. Standby is an innovative program that allows the arts community access to the resources of the private sector. The Program operates out of several top-rated media post-production studios located in New York City.

The Standby Program partners with other media organizations a few times each year to highlight work created and preserved through the program and to provide a forum to discuss media arts making and preservation issues. We are proud to partner with MIX NYC to bring you this screening of *Passionate Politics*.

THURSDAY, NOVEMBER 17 7PM

> "YOU CAN'T BUILD A POLITICAL MOVEMENT OUT OF EXCLUSIONARY POLITICS. I'M A POLITICAL ORGANIZER, I WASN'T REALLY INTERESTED IN JUST HAVING MY OWN LIFE AS A SEPARATIST. I WANTED TO CHANGE THE WORLD… I ALWAYS WANTED TO CHANGE THE WORLD."
>
> —CHARLOTTE BUNCH

fantastic Magick

THURSDAY, NOVEMBER 17 9PM

The ecstatic, the fantastic, the dark and the strange converge in *Fantastic Magick* for a new edition of homoerotic love spells, witches and devilish art. Here you will find tricksters conjuring spirits of the past as well as blazing trails for all that is to come through sex, inversion, the occult, and other forms of ritual behavior. In *Sorcières, Mes Soeurs*, we find women living in defiance of social expectations, and in *WHOEVER WHATEVER*, we find a more obscure yet equally magical take on a defiant woman. In *Aquarius*, a love spell is cast, where in *The Magus* and *Jerk the Circle*, we observe rituals with more obscure ends. From the directly subversive to the obscurely strange, queer magic and ritual infuse the screen with delight. This program delves into the roots of its own creation only to tear asunder your assumptions from the start. **CURATED BY THE FESTIVAL PROGRAMMING COMMITTEE. TOTAL RUNNING TIME: 72 MIN.**

WHITELICK

LITTLE WHITE CLOUD THAT CRIED

GUY MADDIN

2009, Canada/Germany, video, color, sound, 4 min.

Goddesses unleash the power of the sea to channel forces beyond their bedrooms. Moving image and still photos create an orgiastic collage set ablaze in this musical short, created as an homage to underground filmmaker Jack Smith.

SORCIÈRES, MES SOEURS (WITCHES, MY SISTERS)

CAMILLE DUCELLIER

2010, France, video, color, sound, French with English subtitles, 30 min.

Sirens of the devil, hounds of hell. Who are these women who represent the danger of times? Feminists for sure, hidden sometimes, but original in their approach to life. Here, Ducellier documents some of the witches she has encountered over time.

THE MAGUS

JAIMZ ASMUNDSON

2011, Canada, video, color, sound, 12 min.

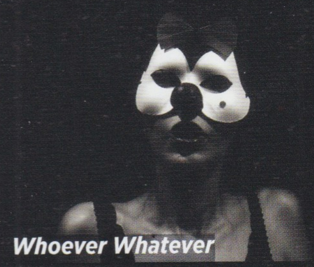
A multi-format, process-based experimental film that explores the root of artistic creation. The film documents visual artist C. Graham Asmundson's body of work over a rigorous six-month period.

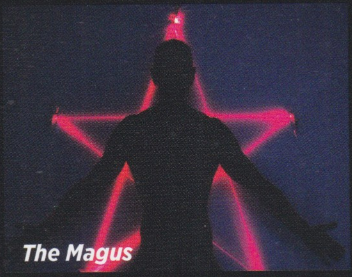
WHOEVER WHATEVER

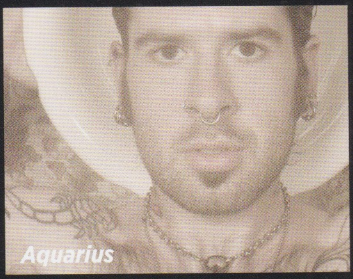
DANIEL MCKERNAN

2010, USA, video, B&W, sound, 7 min.

A haunting and epic dramatic short film starring downtown New York City icon Sophia Lamar, touching on preconceived ideas of genders, sexual expectations and stereotype.


Whoever Whatever


The Magus


Aquarius

Sorciéres, Mes Soeurs

Little White Cloud That Cried

WHITELICK

TIM GALLAHER

2011, USA, video, color, sound, 4 min.

Jesus and Satan, the ultimate opposing and polarized Western deities, prepare for a showdown on battlefield Earth. But sometimes even the gods are in for a surprise. *WHITELICK* is a raucous, heretical, and satirical puppet music video fantasy about the war between these two ancient adversaries and the American tragedies that ensue. Can the clashing cosmic titans be brought back into harmony for the good of all before it's too late?

AQUARIUS

JODY JOCK

2011, USA, video, color, sound, 11 min.

Both tender and hardcore, *Aquarius* follows a young man as he uses magick to manifest the love he desires.

JERK THE CIRCLE

SKOTE

2010, USA, video, color, sound, 4 min.

Using a combination of power tools and sexual energy, the performers pay homage to our feminist and queer pioneers through tactics of inversion. *Jerk the circle* documents a ritual in which a powerful symbol is dismantled, rendered impotent.

Arabesque

THURSDAY, NOVEMBER 17 10:30PM

CHRIS WARD

2006, USA, video, color, sound, 74 min.

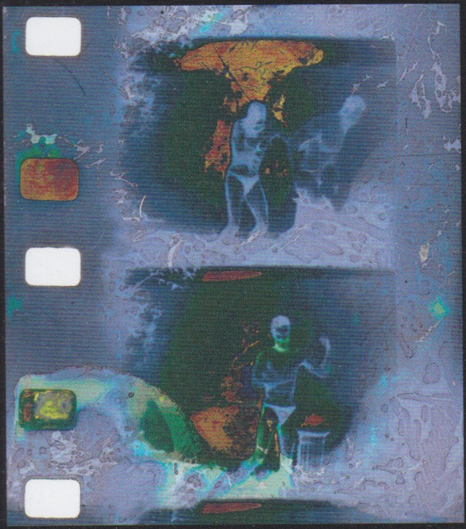
Screening in conjunction with the Museum of Arts and Design's Francois Sagat: The New Leading Man series (see page 43), MIX NYC is proud to present selected scenes of Chris Ward's porno opus *Arabesque*. As much as we'd like to screen the whole 3 hours of 17 men in varying states of hirsuteness—and we certainly encourage micro-marathon-screenings amongst yourselves all around the city—we're focusing solely on the scenes where Francois is center stage, so that it's all-Sagat, all the time. Also starring Hussein, Joey Milano, Joey Russo, and Manuel Torres.

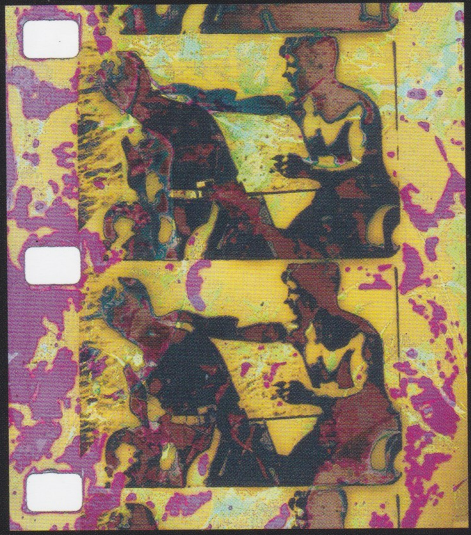
"*Arabesque* emerges from the silent films of Rudolph Valentino, starting in black and white and quickly turning into a lush, colorful photoplay. We peer into the hustle and bustle of a marketplace where a dozen hot Arabian men, hairy, built, and beautiful, conduct the business of life—buying and selling goods, gossiping about the village . . . eyeing each other and perhaps wondering about unthinkable thoughts . . . Slowly the scene thins out as men go back to their houses, some carrying new guns from the arms merchant, others with carpets, some with food. Finally five remain—the hottest men of all, each thirsting for something more than the cool water of the market fountain . . ."

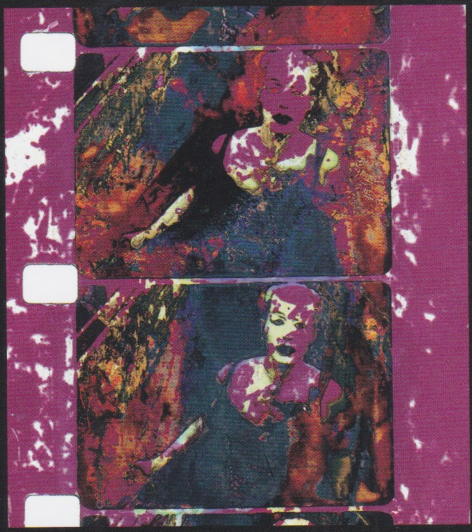
—Raging Stallion Studios

If you find your self flush and thirsty from the Turkish bath scene, feel free and retreat to the lounge, cool yourself with water, wander about and if the spirit leads you to our Sagat Shrine, lay out your wishes and desires and leave an offering . . . needless to say, NYC Condoms are available at the hospitality desk.

de Profundis







LAWRENCE BROSE

1997, USA, 16mm, color, sound, 65 min.

MIX NYC first screened *De Profundis* in 1997 at the 11th MIX Festival, where we called attention to its experimental rigor and celebrated its investigation of language, sexuality, and Oscar Wilde's fabulously transgressive aesthetics. We are just as excited now as we were then by the striking beauty of this work and the enveloping score by Frederic Rzewski, with additional sound compositions by Douglas Cohen.

Filmmaker Lawrence Brose was arrested by the FBI in 2008 and charged with downloading child pornography from a German website. The charges also include 100 exhibition prints from his film *De Profundis*. If convicted, he faces a lengthy prison sentence and lifelong sex offender status.

Join us for a screening of Brose's 1997 film De Profundis, followed by a panel discussion about his case with Keith Gemerek of the Lawrence Brose Legal Defense Fund andt Judith Levine, author and activist with The National Center for Reason and Justice. Moderated by Sarah Schulman, author and MIX Co-Founder.

De Profundis is a three part, hand/alternative-processed experimental film based on Oscar Wilde's prison letter *De Profundis*. This 65 minute film sets up a haunting investigation of queerness, masculinity, history and sexuality, buttressing images against a soundtrack composed of Wilde's aphorisms, a voice and piano setting of Wilde's prison letter, and multi-tracked interviews with a diverse group of contemporary gay men.

"The only way to get rid of a temptation is to yield to it." —Oscar Wilde

If film no longer existed, *De Profundis* gives the impression that Lawrence Brose is certainly capable of reinventing it. Oddly enough, Brose would do so by stripping film down to visual components that are reassembled only as they are knitted to each other at their breaking points. Redacted.

But one must resist the impulse to talk only of how Brose—with controlled image manipulation and extremely experimental hand-processing techniques—has produced in *De Profundis* a film united by stress and diaphanous. *De Profundis* is more than an unconventional approach to filmmaking, though it would be a visual tour-de-force if it were only that. Taking its cue from Oscar Wilde, *De Profundis* holds up a mirror to gay sexuality and plumbs the tensions reflected there.

Meshing images culled from home movies, drag performances, Radical Faerie gatherings, and vintage gay erotica with a piano soundtrack scored from Wilde's prison letter and a voice composition fashioned from the poet's aphorisms, Brose makes film itself into the protagonist of his exploration. With images and sounds constantly decaying and shifting and contaminating each other, film becomes a metaphor of the transforming self that Wilde prized for corrupting a sense of sexual normalcy. *De Profundis* embraces Wildesque deviance and cautions that the desire for normalization prevalent among contemporary gays threatens to contain it.

Serenity in sophistication is a triumph –like the deviance of *De Profundis*, which, achieved in an age too terrified to be deviant, lies in the film's unflinching honesty and terrifying beauty.

—John Palattella

how the west was won

A BOB MIZER FILM SAMPLER PART I

FRIDAY, NOVEMBER 18 8PM

Bob Mizer's earliest photographs appeared in 1942, in both color and black & white, but his career was catapulted into infamy in 1947 when he was convicted of the unlawful distribution of obscene material through the US mail. The material in question was a series of black and white photographs, taken by Mizer, of young bodybuilders wearing what were known as posing straps—a precursor to the G-string. He would serve a nine-month prison sentence at a work camp in Saugus, California for what now seems tame. At the time, however, the mere suggestion of male nudity was not only frowned upon, but also illegal.

In spite of societal expectations and pressure from law enforcement, Mizer would go on to build a veritable empire on his beefcake photographs and films. He established the influential studio, the Athletic Model Guild (AMG) in 1945 with one or more heretofore-unidentified partners, but by the time he published the first issue of Physique Pictorial he was operating the studio on his own. With assistance from his mother, Delia, and his brother, Joe, he would go on to photograph thousands of men, building a collection that includes nearly one million different images and thousands of films and videotapes.

Robert Henry Mizer was born in Hailey, Idaho on March 27, 1922 to Delia Mizer, a recently widowed mother. Five years later she would move, along with her two youngest sons, to a home in Los Angeles, where she took in boarders to support her family. The home at 1834 West 11th St. would become the centerpiece of the AMG compound—a small Hollywood-style studio that spanned four city lots. Here Mizer would build an internationally known photography business, producing images that focused on representations of American masculinity. In his fifty years as an artist, he photographed bodybuilders, US servicemen, male prostitutes, and his fair share of cultural figures, including Victor Mature, Alan Ladd, Susan Hayward, Arnold Schwarzenneger, Joe Dallesandro, and others.

He died of cardiac arrest at White Memorial Hospital in Los Angeles on May 12, 1992. During his fifty-year career, he influenced artists like David Hockney and Jack Pierson, and was instrumental in bringing the works of others, like Tom of Finland, to the public's attention. Following his death, the contents of Mizer's home and studio were either discarded, given away, or salvaged—his collection was housed largely in public storage units and residential garages until 2004, when photographer Dennis Bell purchased the photographic collection and what remained of the Mizer estate.

With donations and purchases from Mizer's friends and contemporaries, some of whom rescued props and equipment from abandonment, Bell founded the Bob Mizer Foundation and has since managed to gradually rebuild the estate, which is now part of the Foundation's permanent collection.

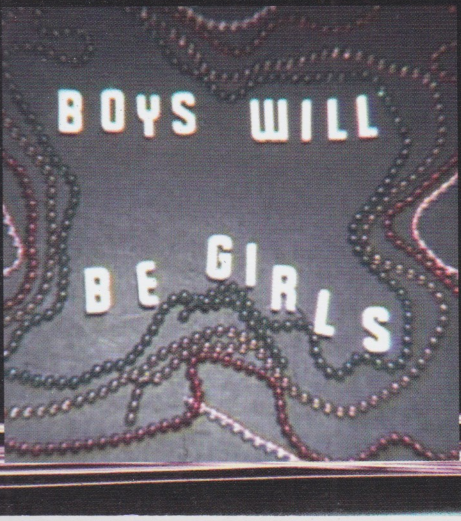
His works have been published and discussed in multiple journals and books, including *Bob's World: The Life and Boys of AMG's Bob Mizer* (Taschen, 2009) and *The Complete Physique Pictorial* (Taschen, 1997), and have appeared in galleries and museums all over the world.

The work is currently represented by Exile gallery in Berlin, Germany, where the exhibition "The Private Bob Mizer," curated by Billy Miller, debuted earlier this year, showcasing the artist's never-before-seen pioneering color photography.

Mizer began making films in the 1950s and as times progressed, his films reflected changes in both the adult film market as well as the society at large. The sampling here is mainly culled from the 1960s and gives a small taste of his output during that period when laws and the adult market was evolving. Mizer's films were originally produced and distributed to be viewed privately; then in the late 60s they were shown at theaters, and then later still, as the market changed and the videotape was introduced, his product was once again consumed in the viewer's private domain. This program is not meant as a mini-retrospective but simply as a sample of a certain period of production.

—Billy Miller, guest curator, in conjunction with the Bob Mizer Foundation.
Total Running Time: 61 min.

INTERMISSION



BOOKING A HOOD

1958, USA, video, B&W, sound, 5 min.

The scene is a police station and two young officers bring in a bad boy for booking. Everything goes according to plan, until the tables are turned and the criminal element gets the upper hand.

NARCISSUS

1966, USA, video, B&W, sound, 2 min.

A muscular young man poses and admires his reflection in a mirrored pool.

GO GO GUYS (FEATURING STEVE & EDDIE)

1969, USA, video, color, sound, 11 min.

The film begins with a brief succession of go-going guys and then focuses on a glimpse into the dynamic between two young men who reveal that they are more than just casual acquaintances.

BOYS WILL BE GIRLS

1969, USA, video, color, sound, 1 min.

Underground drag artiste Gloria Holden (or "Glory Hole-don", as she was sometimes known) attempts to briefly instruct a younger queen in the ways of a diva.

VIRGIN COWBOY [EXCERPT]

1971, USA, video, color, sound, 4 min.

An angelic blond young man joins first one and then a succession of other boys in an exploration of carnal pleasure.

NEVADA SMITH

1967, USA, video, color, sound, 4 min.

The young Mr. Smith demonstrates the correct way to handle a six-shooter and brings a flavor of the Old West to (then) contemporary times.

JEALOUS COWBOY

1968, USA, video, color, sound, 4 min.

An oddly Brooklyn-accented gunslinger lays down the law of the land to an unsuspecting tenderfoot.

RICHARD THAYER POSING

1967, USA, video, B&W, sound, 7 min.

A beautiful muscular boy goes through the paces of what it takes to be a successful Athletic Guild model.

TRICK OR TREAT

1962, USA, video, B&W, sound, 2 min.

A typical clean-cut, almost nude, athletic jock working out at home is interrupted by a knock on the door from a marauding trick-or-treater and proceeds to give the rude interloper the runs in return.

ONE HUNDRED AND ONE POSITIONS FOR CONSENTING MALES [EXCERPT]

1969, USA, video, color, sound, 7 min.

A virtual Kama Sutra of acrobatic sexual positions performed by a selection of comely lads.

THEATER INTERMISSION SHORTS [VARIOUS]

1968-70, USA, video, color, sound, 5 min.

A sample of short clips shot by Mizer that were originally shown at the Park Adult Movie Theater in Los Angeles in between feature films; introduced by A.M.G. models.

GROUP WRASSLE [EXCERPT]

1968, USA, video, B&W, sound, 2 min.

Physique Pictorial models exercising and wrasslin' *en plein air* at the Athletic Model Guild compound in Los Angeles.

VISIT TO A NUDE PLANET

1967, USA, video, color, sound, 7 min.

Directed by Dick Fontaine. Photographed by, and with sets designed by Bob Mizer. Gender illusionist Gloria Holden is assigned to investigate possible life on another planet (Uranus?) and sets out with her trusty bag of KY, personal hygiene products, and other hi-tech gear to boldly go where no queen has gone before.

A free collectible full-color Bob Mizer mini-zine will be available at the screening.

Flaming Ears

ROTE OHREN FETZEN DURCH ASCHE (FLAMING EARS)

A. HANS SCHEIRL, URSULA PÜRRER & DIETMAR SCHIPEK

1991, Austria, 16mm, color, sound, German w/English subtitles, 84 min.

TV Guide.com calls it a "dismal miasma of butch posturing," and "a festival of ugliness."

MIX NYC calls it "fabulous" and "a beloved classic!" Let's celebrate the 20th anniversary of this groundbreaking masterpiece of dyke filmmaking!

Collaborators shared acting, writing, filming and every other aspect of the production of this highly stylized, science fiction dystopian lesbian romance. *Flaming Ears* was shot in super-8 and blown up to 16mm. This process gives the film a grainy quality on top of its brightly colored costumes and sets, setting up the viewer to contemplate the landscape of a shabby but vivid low-budget future. The film is set in the year 2700, but we may learn more about the year 1991 by observing the contents of this time capsule of the queer imagination.

Keep an eye out for Spy drawing comics, Volley setting fires and Nun eating reptiles. Keep an eye out for stop-motion animation, clunky special effects and that infamous furniture sex scene. There is so much to look at, but don't get too caught up looking for the plot line! With minimal dialog, spoken sometimes in metaphors, the images create their own iconography of a sexy but bleak future bursting with fetish attire and violence. Relying on tactile images more than words, we see fire, water, smoking, tea drinking, rollerskating and dancing. The film requires our careful attention and yet is simultaneously forgiving of our wandering minds as it conveys more a sensibility than a narrative. In the abandoned and desolate city of Asche, the world is inhabited almost entirely by lesbians. Hands get blown off, bombs get blown up and guns get fired. Nearly every detail of this film is cryptic, with symbolism and stylization going so far in the end as to transform one of the characters into a cardboard cutout. Let's wear our dark cyberpunk best for this late night screening... And bring on the strange!

Ursula Purrer, director and actor:
"I am a woman. I make films. I know how to work with a ridiculous budget: you can call me a master of improvisation. I'm lesbian and I have a preference for experiments, I am a strategist, a utopist. I am Volley. As simple as that. And Volley loves precision, ease, aggression, devotion and wit. I live in a special world, and I walk through the so-called world heavily armed."

A. Hans Scheirl, director and actor:
"They are female lone warriors, and they try to live their lives as intensely as possible and thus collide with each other somehow. It's a matter of life and death. And love."

(Artists quoted from *Media Werk Statt Wien*)

A different take

DEVELOPING AND FOSTERING QUEER YOUTH MEDIA

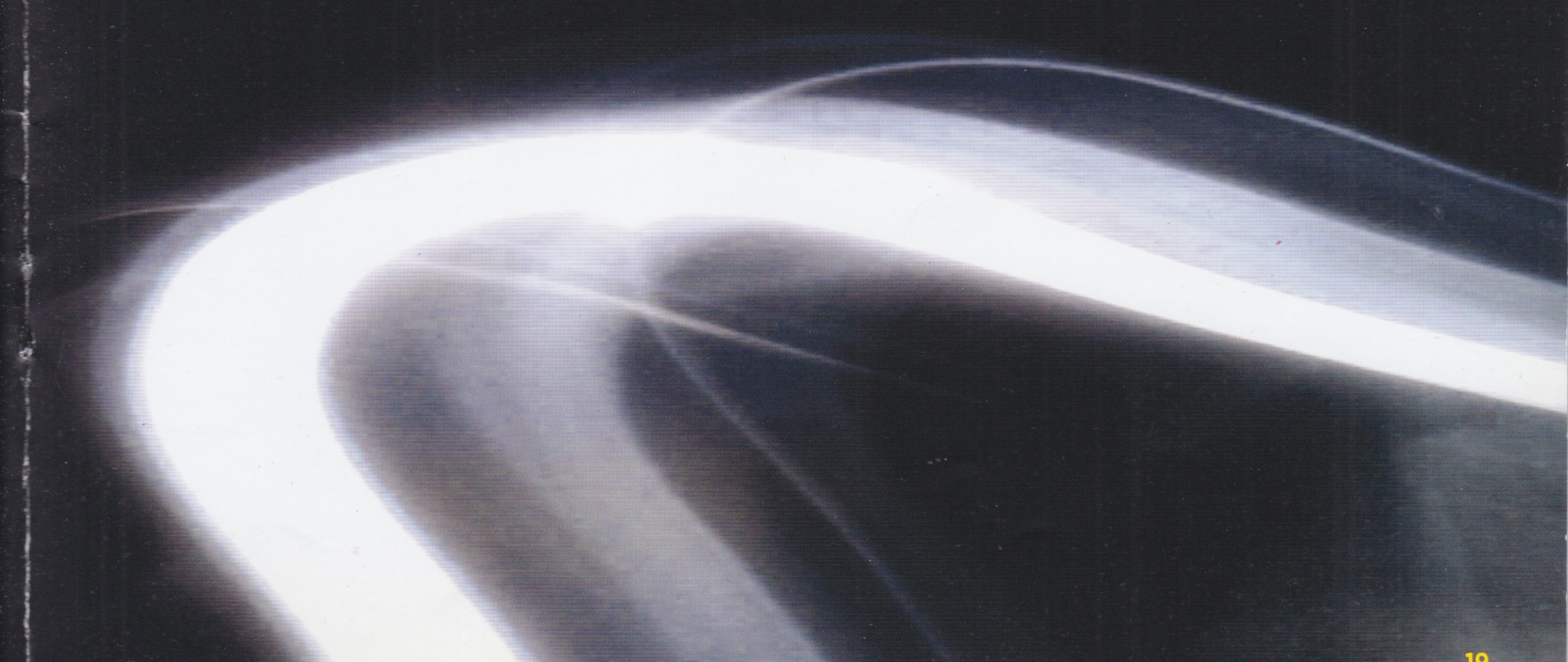
Prospective students, mentors, supporters, and inquisitive spectators are invited to observe and participate in the new direction of ADT as a peer- based/mentor driven workshop for media makers in all phases of development.

VIEW AND DISCUSS CURRENT PROJECTS IN THE MAKING.

SEE CLIPS AND EXCERPTS OF PAST PROJECTS SINCE ADT'S INCEPTION.

The session will feature guided critique of current material from ADT including raw footage, rough edits, storyboards and script drafts for projects in the making

SATURDAY, NOVEMBER 19 2PM



installations

UNTITLED, OR: THE PARADOX OF A QUEER DREAM

SINAN GOKNUR

2011, USA, video, color, 3 min. (loop)

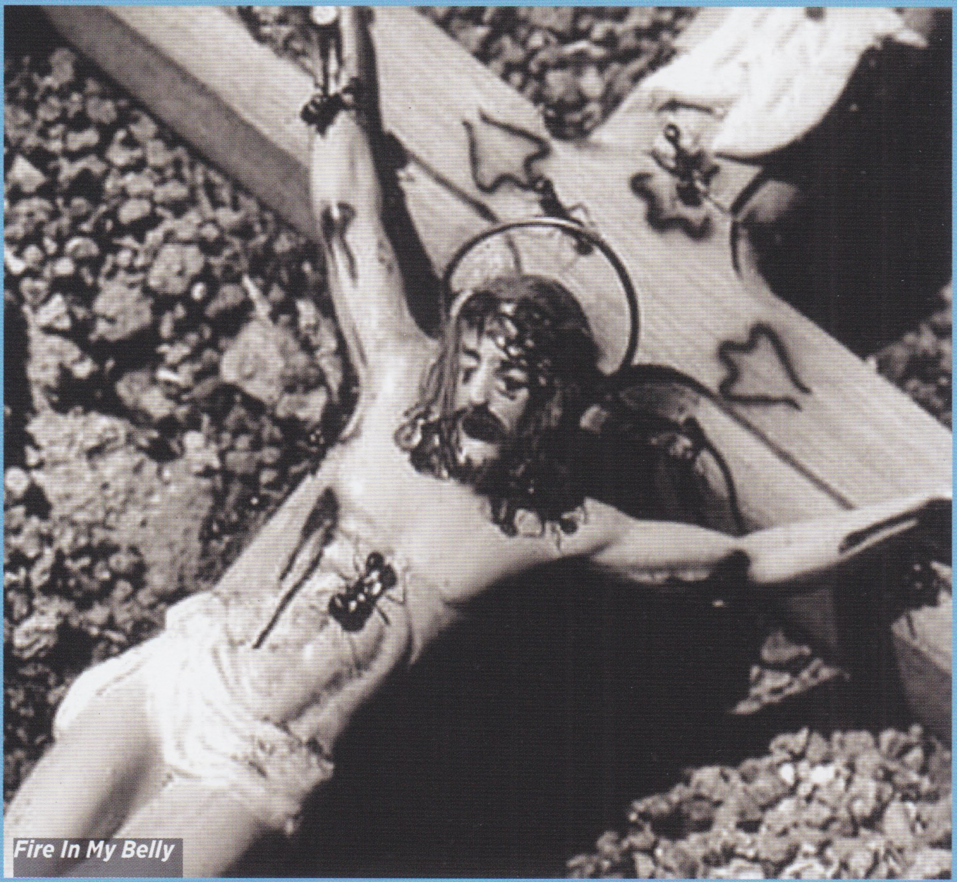
This interactive video performance installation features a three-minute video loop in which nude bodies appear posturing, gesturing and gyrating for seconds at a time, then fade away; a motion sensor allows participants to modify this landscape of dreams where the bodily layers are a phantasmagoric exploration of queer desire and imagination, illusion, visibility and impossibility.

TIERS ON MY PILLOW, GAIN IN MY HEART

BUZZ SLUTZKY

2011, USA, video & sculpture

Tiers on My Pillow, a tiered wedding cake, is cut open to reveal the interior of a dollhouse, as a moving image is played from its spinning bottom tier. The thickly-iced exterior of the cake can be licked by viewers, enacting a sense of group pleasure and decadence. Shrunken images and queer and trans doll figures contained in the interior of the cake use scale to play with alternative reality. Dolls are also piled into a large bed atop the cake, signifying the extendedness of "chosen families" in queer social structuring. By playing with the dollhouse, viewers can embody non-normative dollhouse characters and to measure playful imagination against socialized expectations of straight time. The traditional symbol of the wedding cake is used to reframe what "forever" can look like, an architectural structure meant to represent queer decadence and polyamorous social structures.



Fire In My Belly

CLITORAL AMOEBA

BUZZ SLUTZKY

2011, USA, sculpture

Clitoral Amoeba is a sculpture of the artist's discarded girls' panties sewn together by the holes to render them unwearable. previously worn by the artist when Buzz identified as female, the underwear is repurposed to take shape as an amorphous creature of the sea, nucleus, or other biological realm.

THE RING (RELOADED)

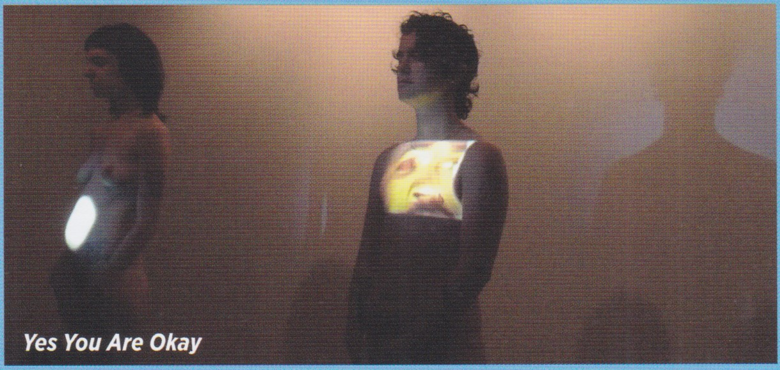
PETER CRAMER & JACK WATERS

2011, video, color, sound

A visual/aural abstraction from a ten-year work-in-process combining performance, film, and video, *The Ring (Reloaded)* uses images from Cramer & Waters' exploration of Wagner's Ring cycle that were either never edited into the three stand-alone screening versions and/or functioned primarily as the B-roll subtext in the performative multimedia realizations. These images alter their figurative and narrative association as Wagnerian moments are stretched, contorted, and distorted beyond immediate recognition as romantic signifiers, while remaining aware of their intended origin as base elements.

FINGER-LICKIN' GOOD

Consumer Onanism



Yes You Are Okay

Clitoral Amoeba

TRANSAR IN CITYSCAPES

ADRIANA VARELLA & IFÉ NIKLAUS

2011, USA, video projection & sculpture, sound, min.

Transar in Cityscapes is a sculptural video installation based on a hexagonal acrylic structure hanging suspended from the ceiling. On each side of the hexagon, an image is projected from inside the structure, while sound circulates through the whole piece. The piece seeks to subvert specific architectures in urban landscapes through lesbian intercourse. The background is the building where we chose to have sex; the foreground, our bodies; the camera, a subjective gaze. Built up by and for the patriarchy, churches, museums, and government buildings are part of the architectures of the oppression and domination that we intend not only to transgress and transform, but also to dissolve and cancel.

KUCHAROWICZ!

To commemorate the passing of one of queer experimental cinema's granduncles, and the revival of one of the queer world's naughty grandnephews, we've decided to bring the family together in a cozy micro-screening. If your head has been stuck up your ass this year, kindly emerge for a spell and check out Wojnarowicz's *A Fire in My Belly,* the piece that was jettisoned from the National Gallery of Art's Hide/Seek exhibition, demonstrating how one small flash-controversy by the radically-wrongish-Right can change queer discourse and remind us of the freedoms flash-forgotten and flash-remembered. Please remain outside of your own ass long enough to enjoy an emblematic piece by the late George Kuchar (1942-2011), who helped define the American avant-garde.

SHRINE

WILL SIMMONS

2011, USA, video, color, paper collage

While the carnal desert winds brush your face with Arabesque in the main screening room, come to the Shrine to Francois Sagat and pay your respects to the ink-scalped spirit of the New Leading Man, as he manifests upon a blank human effigy that some call mannequins, that other vehicle for want. Be sure to leave an offering and you might receive an uncut, upwardly-curved boon.

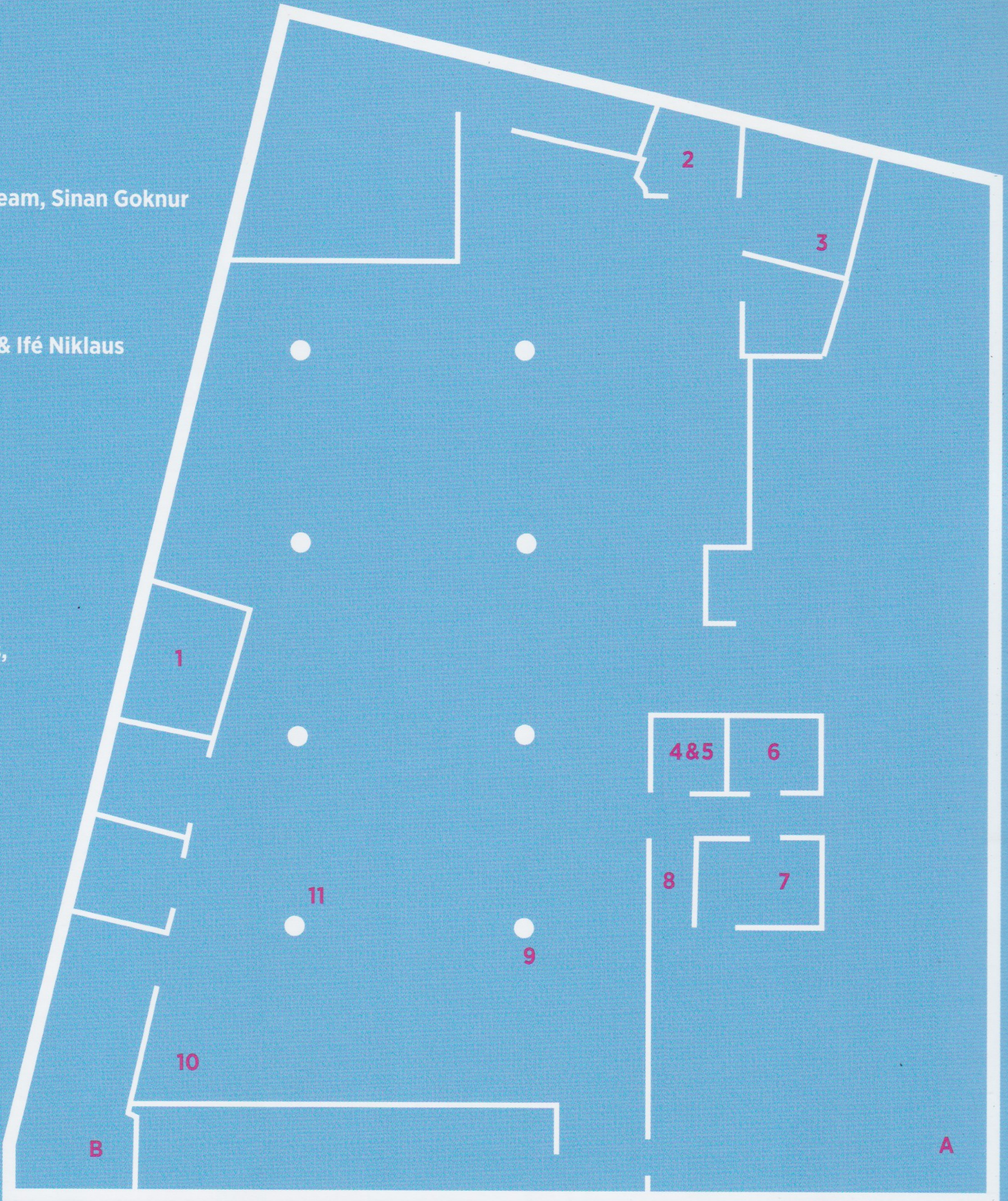
INSTALLATION MAP

FIRST FLOOR LOBBY

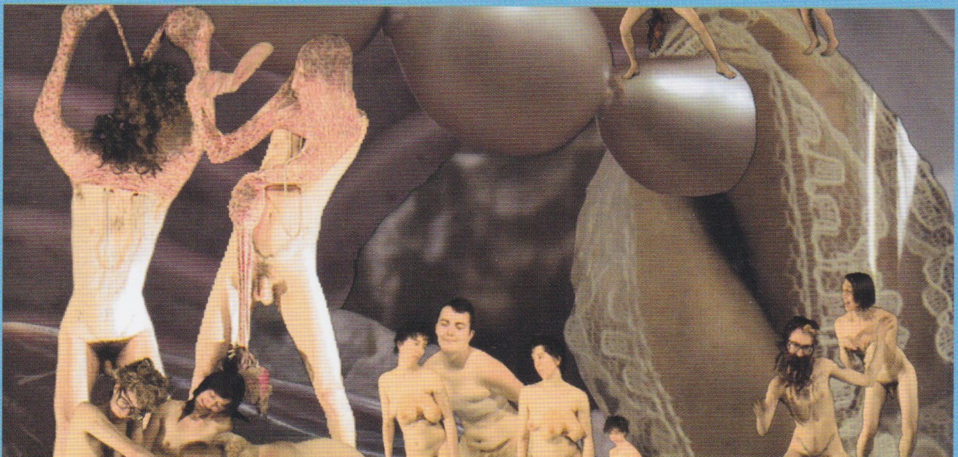
A. Untitled, or: the paradox of a queer dream, Sinan Goknur
B. Housepets, Melanie Raydo

LOWER LEVEL LOUNGE

1. Transar in Cityscapes, Adriana Varella & Ifé Niklaus
2. Untitled Mural, Carlo Quispe
3. Consumer Onanism, Louie Chavez & Frank Dineyazhe
4. Tiers on My Pillow, Gain in My Heart, Buzz Slutzky
5. Clitoral Amoeba, Buzz Slutzky
6. The Ring (Reloaded), Peter Cramer & Jack Waters
7. Coco Rico's Portal of Queer Curiosities, Coco Rico
8. Shrine, Will Simmons
9. Buck & Bucky, Experimental Film Entity CA CA CA
10. Liber-AH-chee's Twist, Szu Burgess
11. Kucharowicz, David Wojnarowicz / George Kuchar



Osmosis of the Unicorn


Untitled, Or: The Paradox of a Queer Dream

BUCK AND BUCKY

EXPERIMENTAL FILM ENTITY CA CA CA

2009, Canada, multi-projected video, B&W and color, sound, 180 min. (loop)

Buck & Bucky is an experimental science-fiction epic mixing narrative elements with experimental film practices to produce a ritualistic psychick experience. In the film, two couples, one black & one white, communicate through space & time, ritualistic sex & dna evolution to create the alchemical pandrogyne, moving humanity to its next stage of evolution, a world without tears. Divided into chapters based on writings from Frenchman Georges Bataille's *Story of the Eye* & *Into the Blue*, *Buck & Bucky* is an alchemical space odyssey, and an ode to the Aeon of Horus of Thelemic lore. Original soundtrack recording by Solar Skeletons, Tzii, Hathor Kyrhiaria & Orillia Opry. Additional soundtrack elements by Amon Duul II, Goliath & Pink Floyd.

CONSUMER ONANISM

LOUIE CHAVEZ & FRANK DINEYAZHE

2011, USA, video, color, 2 min.

Using text from company slogans and ad campaigns, *Consumer Onanism* takes their commands one step further and interprets them as literal masturbatory messages aimed at fueling and inciting self-exploration. A series of four thirty-second videos looped on an ipod touch, intercutting between masturbation and company commands/ad campaigns that flash in three-second intervals.

LIBER-AH-CHEE'S TWIST

SZU BURGESS

2011, USA, video, color and B&W, sound, prepared piano

"What's better than roses on a piano? Tulips on your organ!" —comic James Coco (a Liberace riddle)

HOUSEPETS

MELANIE RAYDO

2011, USA, video & faux fur, color, sound, 35 min. (loop)

To be human is to be superior to animal, or is it? The videos, shown on loop within this installation, all seek to interrogate the line we draw between one and the other, the animal within us and the one we put on to change our experience of the world outside. From the reification of an oft-maligned subculture to spiritual meditations on new beginnings, *Housepets*, a cavern with all sides covered in fur, seeks to cradle, to envelop, to create a space of comfort safe from the harsh weather outside.

TALKING BEAST

JOSEPH KECKLER

2011, USA, video, color, sound, 4 min.

A floppy-eared dog takes control around holiday time, cruising around town with his animal pals and picking up more bio-hybrid pals for an X-mas party his master won't soon forget.

ZOONE

MICHAËL CROS

2009, France, video, color, sound, 2 min.

Human zoo... with agitated species in captivity... under surveillance...

(HUM)ANIMALS

CORAL SHORT

2011, Germany, video, color, sound, 4 min.

An experimental documentary of a furries convention.

ANIMALS

NED STRESSEN-REUTER & STEPHEN WINTER

2011, USA, color, video, sound, 17 min.

Animals lost in their native habitat turn on each other in a hopeless contest for survival. Based on the 2008 action media performance SOS by Big Art Group, *Animals* investigates the nature of sacrifice within a supersaturated, hyper-acquisitive society.

OSMOSIS OF THE UNICORN

ISABELL SPENGLER

2009, Germany, video, color, sound, 12 min.

In the birch grove some gorgeously hairy girls are bonding excessively with their inner and outer unicorns. Commissioned by the Arsenal Institute for the festival LIVE FILM! JACK SMITH! Five Flaming Days in a Rented World.

COCO RICO'S PORTAL OF QUEER CURIOSITIES

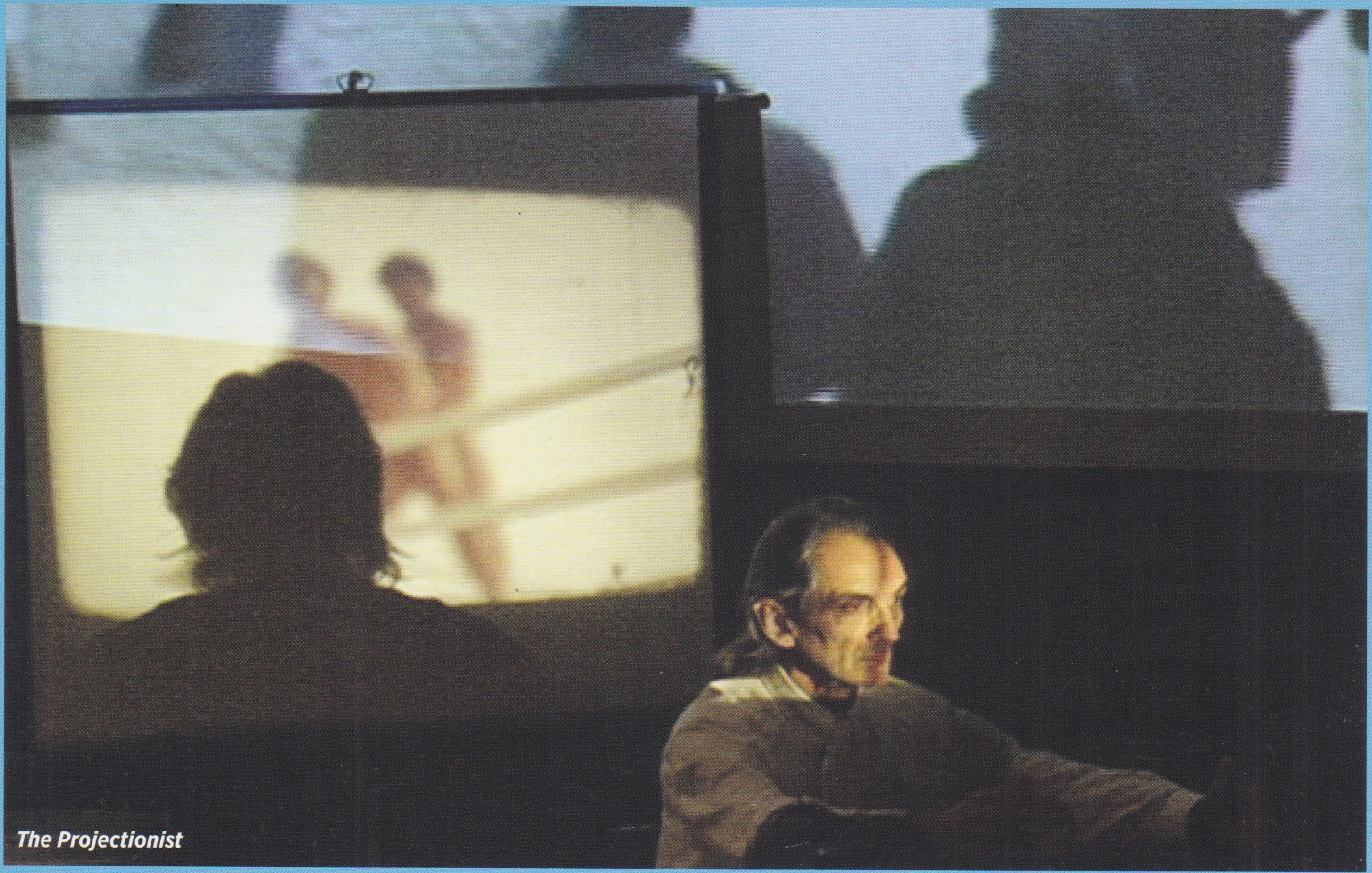
COCO RICO

2011, USA, video, color, sound

Slip inside Coco Rico's queer portal and prepare to be transported to an alternate universe where perversion and political agency converge with a big BANG. This multimedia installation features an environment constructed from prisms of color, light, and experimental video. Curiosities include Milky Coconuts, Pussy Caviar, and Transanimal Foreplay. The installation space will be activated throughout the MIX Festival by sporadic performances with Coco Rico and other queer visitors, including Nako Tako.

(HUM)ANIMALS

Performances


The Projectionist

THE PROJECTIONIST

JERRY TARTAGLIA

NOV 15, 7:15PM & NOV 16, 8:30PM

2011, USA, Super8mm, 16mm, video, live performance, color, sound, 30 min.

The Projectionist uses Queer Film Action and multiple projections to explore the varieties of ways that projected images can help shape an understanding of our presence. From Aristophanes' hymn to "Double Love" in Plato's Symposium, to the implication of the audience in the viral political fears that plague America, Inc., *The Projectionist* attempts to unnerve, annoy and prod its viewers to the point of power in the present and turn away from the screens.

This presentation at MIX 24 includes Jerry Tartaglia, Eduard Dumitrache, John Schlegel & Abdul Alshagmom.

GLANDS 4.0

SKOTE

NOV 19, 7:15PM

2011, USA, video & live performance, 12 min.

Set to an original soundtrack, *GLANDS 4.0* comprises two costumed humanoids gyrating awkwardly before a video projector in a darkened room. The 12-minute performance piece is a campy exploration of bodily "betrayal" (i.e., mechanisms of puberty, illness, aging) and how emotions, feelings and thoughts are embodied within these biological processes. The resulting dance is a way to deal with this discomfort and confusion, and demonstrates the value of play and their favorite emotion, laughter through tears.

PRESENTING...

E. HEARTE

NOV 17, 8:15PM

2011, Canada, 16mm, video, sound, 30 min.

Presenting . . . is an improvisational performance that involves digital audio, a live video feed and manipulated 16mm video loops, revealing images of sexual, medical and legal exploitation, juxtaposed with images of queer spaces, parades and protests, gay bars and drag shows, erotica and surgery. Prisms, mirrors and lenses distort the 16mm film images, sending them beyond the standard perimeter of the screen. The live video feed is run through a laptop, manipulated with Max/Msp/Jitter and projected alongside the film. The soundscape for this performance—which explores the relationship between

The Insiders

gender identity, presentation, and the body/self within the queer community—generates a fractured narrative by combining documentary style accounts, medical and legal journals, statistics, news clips and historical retellings, with wild sound from various locations related to the subject matter.

Audience members will be invited to insert themselves into the visual narrative by stepping into the live feed, presenting their queer bodies in their chosen manner. These bodies will be woven into the ongoing improvised narrative, providing the opportunity to actively participate, express and alter the presentation of our queer forms.

THE INSIDERS

CORAL SHORT

NOV 15, 10:30M & NOV 19, 11:30PM

2011, Canada, performance, running time variable.

Eight performers speak to intimacy, community, trust, and genderless beauty by inserting themselves into two pink spandex balls, ever-morphing beyond the human form into giant amoeba-like entities.

YES, YOU ARE OKAY

LACY DAVIS & FINN PAUL

NOV 18, 9:15PM

2011, USA, video & performance, sound, running time variable.

With appropriated video footage projected onto their naked bodies, they stand bare to the audience, asking for forgiveness, freeing themselves from the guilt of their past mistakes, from long held secrets. They ask the viewers to consider their own, and to use art to practice the honesty, forgiveness, and radical acceptance we could not experience in our day-to-day lives.

INVASION OF THE TALKIES

"My plan was to synchronize the camera and the phonograph so as to record sounds when the pictures were made, and reproduce the two in harmony…"
—Thomas Edison, 1925

As early as 1894, the Edison company experimented with the marriage of sound & picture and in the fall of that year, the 'Dickson Experimental Sound Film' was made. The film shows a man, who may possibly be Dickson, playing violin before a phonograph horn as two men dance—an audacious and very queer inception indeed.

René Clair, film critic and avant-garde film director, wrote in May 1929 "It is too late for those who love the art of moving pictures to deplore the effects of this barbaric (the 'talkie') invasion. The talking film is not everything. There is also the sound film, on which the last hopes of the advocates of the silent film are pinned."

Clair went on to break cinematic ground with his use of sound, utilizing this new technical component to increase his artistic freedom to explore, as he recognized the creative and nonrealistic possibilities that sound offered.

Though we might think of film as an essentially visual experience, we really cannot afford to underestimate the importance of film sound.

This program of short films abandons traditional dialogue as a means of telling a story, relying on sound—in most cases music—to complement the visual aspect. Whether the picture was inspired by the music, or the score was inspired by the image; whether the soundtrack is employed solely to enhance the emotional import of the film, or subvert what your eyes see, all of these works use sound and image in concert to create the whole story. In the tradition of René Clair, these makers demonstrate the leverage sound and score bring to image. Just try to imagine any of these films without these scores. **CURATED BY THE FESTIVAL PROGRAMMING COMMITTEE. TOTAL RUNNING TIME: 72 MIN.**

SATURDAY, NOVEMBER 19 4PM

LESBIAN HAND GESTURES

CORAL SHORT & MASCHA NEHLS

2011, USA, video, color, sound, 3 min.

Rorschach meets the electronic punk of Lesbians on Ecstasy.

MASZ

YVON BONENFANT

2011, U.K., video, color, sound, 5 min.

A tribute to Diamanda Galas and her seminal work *Plague Mass*, created by vocal artist and performer Yvon Bonenfant with the adventurous electronics of Cox Ring and the sensual scores of Sebastiane Hagarty.

LITTLE ORPHAN GENDER REVOLUTIONARY ANNIE

KILLER SIDEBURNS, KATE SORENSEN & NIKNAZ TAVAKOLIAN

2011, USA, video, color, sound, 14 min.

Little Orphan Gender Revolutionary Annie is stuck in the rotten gender-binary girls orphanage system, dreaming of a place where ze could thrive. "Tomorrow, tomorrow, I'm changin' tomorrow… I'm not just a girl or gay!" sings G.R. Annie. This short video is based on a play written by Dr. Kate Sorensen and Killer Sideburns and performed at Idapalooza Fruit Jam in 2004. The 2011 video features four toy theater stages created by Dr. Kate Sorensen, green-screen video magic by Niknaz Tavakolian, and Killer Sideburns as a miniature Broadway star.

TREVIANO E LA LUNA

CLARK NIKOLAI

2010, Canada, video, color, sound, Italian w/English subtitles, 10 min.

Singing and daydreaming in the shower conjures up a satyr and a moon, both full of questionable advice on romance…all set to the music of Rossini with newly inspired lyrics.

Wildblood

Jump in the River

Looking for Jiro

Little Orphan Gender Revolutionary Annie

ACTO PRIMERO, ESCENA CUARTA

ELIAS BROSSOISE

2011, Mexico, video, B&W, sound, 8 min.

Two women meet secretly where "the flowering vines spill their shadow over the sacred creek that runs quiet and dark, awakened only by bird songs," accompanied by Leo Delibes opera Lakme.

JUMP IN THE RIVER

KARINA MARIANO

2010, Canada, video, color, sound, 11 min.

People, thoughts and bad childhood memories...and a leopard print girl I loved. A film collage featuring music from the Montreal scene and lo-fi video effects.

WILDBLOOD

DAVID JONES

2009, USA, video, B&W, sound, 5 min.

Inspired by queer zines & homocore and constructed entirely of re-photographed and animated xerox collages, Wildblood is the third piece in a trilogy of animated shorts by L.A. artist and former member of the seminal band Fagbash, David Jones.

ALIBI

RUTH NOVACZEK

2011, U.K. B&W and color, sound, 5 min.

Radio's companion piece, also shot on a phone with low resolution, *Alibi* is guerilla-noir, mixing found footage, videophone diaries, and constructed sequences into a collage of sight and sound.

LOOKING FOR JIRO

TINA TAKEMOTO

2011, USA, video, B&W, sound, 6 min.

Jiro Onuma arrived in the U.S. from Japan at the age of 19 in the 1920s and was imprisoned during WWII. Queer, and an avid collector of homoerotic physique magazines, the Jiro of this film is depicted surviving the isolation, boredom, humiliation and heteronormativity of internment. This musical mash-up video features drag king performance, U.S. propaganda footage, muscle building and homoerotic bread-making.

RADIO

RUTH NOVACZEK

2011, U.K., video, B&W, sound, 5 min.

Shot on a camera-phone and using found footage, *Radio* is a psychedelic journey into the world inside a radio.

NOISE

TRANS-SUBVERSIONS IN GLOBAL MEDIA NETWORKS

At the turn of the 21st century, information technologies have transformed institutions of power into decentralized networks that link the everyday to the structural, the local to the global. Recent media and communication technologies, including the internet, computer and cell phone, are creating new conglomerate links between public/private life, mass media, science, military, government and finance, across local, national, regional and transnational scales. With greater everyday access, these newer technologies also make independent, locally adapted, interactive uses possible.

From different regions and diasporas, NOISE brings together transgender/queer media insurrections in the globally networked information economy. These shorts focus on the gender and sexual deviants, queer kin, street youth, activists, independent artists, laborers, migrants, and cultural workers that occupy the informal edges of conglomerate information infrastructures. More onscreen, online stream than film, video, game, performance, television, photography, or music, each piece exploits the interactivity, mobility, and liveness of networked media, rather than preserving the discrete aesthetics of medium, form, and genre. Together, they reject the replacement of one normative set of icons, images, messages, and protocols with another. And they flood the cocoons of atomized life in the so-called Age of Information with noise.

—JIAN CHEN, GUEST CURATOR.
TOTAL RUNNING TIME: 71 MIN.

SOUND SPECTRUM

KENYA (ROBINSON)

2010, USA, video, color, sound, 40 sec.

Neither mourning nor celebrating the transition from image to information, this piece shows the gradients of color, contrast, focus and signal that flow through so-called white noise.

AVENTURAS FAMILIARES

CHETO CASTELLANO, DANIEL BENAVIDES, LISSETTE OLIVARES

2010, Chile, video, color, sound, Spanish w/English subtitles, 29 min.

Journey from the countryside to the Santiago metropolis with a motley family that includes ex-prostitute matriarch Trans, robber-clown father Payaso and porn star daughter Jot. Their epic search for their family tree brings them head-to-head with cyborg agents of the multinational media corporation that has seized the Chilean capital.

Transsexual Dominatrix

TRANSSEXUAL DOMINATRIX

SHAWNA VIRAGO

2011, USA, video, color, sound, 3 min.

San Francisco underground muse Shawna Virago doles out lyrical pleasure-pain with a sweet growl. This power-femme flashes a whole arsenal of toys, singing, "I do it for the leather, I do it for the power, I do it for the pleasure of two-fifty an hour."

TRANSITIONS #NEWYORKCITY

NADINE HUTTON

2011, South Africa/USA, video, color, sound, 6 min.

Drawn from the cell phone album of the director, a renowned South African photojournalist, this cell video turns snapshots into transitioning windows that capture the creative lives of New York City transgender/queer artists. Playing with the limits of montage, these moving cell images give impressions of a past-future, just shy of a memoire, vignette, or narrative sequence.

Pumzi

TRANSBORDER IMMIGRANT TOOL: PRECESSION

ELECTRONIC DISTURBANCE THEATER 2.0 AND BANG LAB

2009, USA, video, color, sound, 2 min.

The Transborder Immigrant Tool, developed by Electronic Disturbance Theater 2.0, retools GPS (Global Positioning System) for use on low-tech cell phones to help immigrants crossing the US-Mexican border. The Tool redirects technology used by nation-states to measure territory towards a more universal cosmology of celestial navigation, guiding human border-crossings across time.

PUMZI

WANURI KAHUI

2009, Kenya/South Africa, video, color, sound, 23 min.

This award-winning science fiction film traverses the authoritarian desert ecology of an underground city, struggling to preserve its last natural resources in a futuristic Africa. In this parched dystopia, sedated androgynous citizens subsist at minimum vitality, confined indoors by command of the Maitu Council. A museum curator inside the city's compounds attempts to escape outside, in the hopes of planting a rare, if not extinct, seedling.

TRANSBORDER IMMIGRANT TOOL: TRANSITION

ELECTRONIC DISTURBANCE THEATER 2.0 AND BANG LAB

2009, USA, video, color, sound, English & Spanish, 2 min.

Far from just an instrument, the Transborder Immigrant Tool is a mythic, poetic, and erotic recoding of technology. Re-oriented towards the embodied, migrant user of the cell phone, the Global Positioning System (GPS) can be re-rooted in the cellular and transcendental "tradition of migration, a tradition of long walks."

Bath of Dionysus

BATH OF DIONYSIS

YOZMIT

2010, USA, video, color, sound, Korean & English, 6 min.

Singer, performance artist, and costume designer Yozmit teleports us into a labyrinth where we witness an initiation through ritual bath. Yozmit's haunting voice, evoking traditional Korean *pansori*, and her metamorphosing body-costume revel in the interplay between beauty and confinement.

Aventuras Familiares

BODILY FLUID IS REVOLUTIONARY

SATURDAY, NOVEMBER 19 8PM

A trans-woman relaxing in a cage. A boy giving the cesspool a blowjob. Subtitles no one can read. This program showcases the recent work of Thai media artists who push the boundaries of sexual and political expression. We present works by well-known makers Michael Shaowanasai, Thunska Pansittivorakul, and Tanwarin Sukkhapisit, all of whom have been censored or banned by the Ministry of Culture for their debasement of Thai values. Additionally, we feature exciting young artists Ratchapoom Boonbunchachoke, Chama Lekpla, and Korn Kanogkekarin, who gleefully carry on the queer tradition despite the climate of political unrest and social turmoil.

—DREDGE KANG, NGUYEN TAN HOANG, & ARNIKA FUHRMANN, GUEST CURATORS. TOTAL RUNNING TIME: 74 MINUTES

MA VIE INCOMPLÈTE ET INACHEVÉE

RATCHAPOOM BOONBUNCHACHOKE

2007, Thailand, video, color, sound, French w/Thai/English subtitles, 4 min.

Grandmother desperately wants her granddaughter to appease her sexual need with her little tongue, but her desire won't be easily satisfied since her own son—the girl's father—also wants his daughter for the same purpose.

X

KORN KANOGKEKARIN

2010, Thailand, video, color, sound, 5 min.

X for symmetry. X for chromosome. X for erasure. X marks the spot.

AFTER SHOCK (WAN FA SUAI [THE DAY THE SKY WAS BEAUTIFUL])

THUNSKA PANSITTIVORAKUL

2005, Thailand, video, color, sound, 12 min.

A silent foray across the skies, the streets, an amusement park and the commercial areas of a small town ultimately takes us to the ocean. Across the water, we close in on a young man's crotch. The film culminates in blood and semen.

OBSERVATION OF THE MONUMENT

MICHAEL SHAOWANASAI

2008, Thailand, video, color, sound, 3 min.

The viewer is positioned in the crowd, directed to look up at the one who is placed on the pedestal.

I'M FINE

TANWARIN SUKKHAPISIT

2008, Thailand, video, color, sound, Thai w/English subtitles, 3 min.

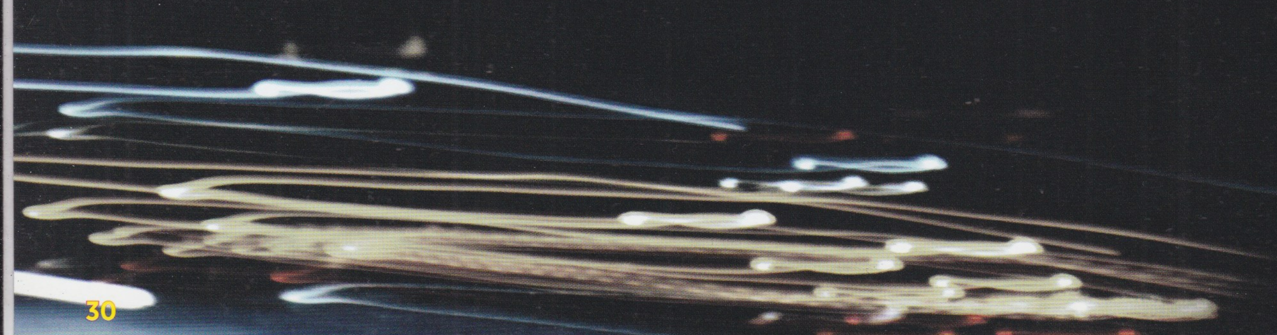
The director/actor sits in a cage on a hot sunny day in front of Democracy Monument in Bangkok. She's used to it; she's doing fine.

ESSENCE DE FEMME

CHAMA LEKPLA

2011, Thailand, video, color, sound, Thai w/English subtitles, 16 min.

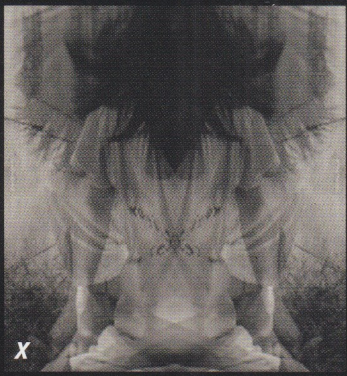
What would it look like if humanity had no gender? A *kathoey noi* (baby tranny) shows us how to cook international chicken curry (curry is slang for prostitute in Thai). People have sex with places, the locations they inhabit. A girly boy and a girly girl play snooker and then get dirty. These three scenarios propose new modes of sexuality and relationality.



I'm Fine

Essence de Femme

Don't Forget Me



X

LOOK AT ME!

TANWARIN SUKKHAPISIT

2007, Thailand, video, B&W, sound, 5 min.

On a stormy night, we catch glimpses of each other.

DON'T FORGET ME

MANATSAK DORKMAI

2003, Thailand, video, color, sound, Thai w/English subtitles, 10 min.

Archival footage of the October 6, 1976 massacre of pro-democracy student protestors in Bangkok is juxtaposed with a Siam Society visit to the Yellow Banana Leaf Ghosts tribe.

BURMESE MAN DANCING

NOK PAKSNAVIN

2008, Thailand, video, color, sound, 8 min.

Images of Burmese migrant workers in Thailand are overlaid with Thai commentary about them. Subtitles are provided in an invented language.

MIDDLE-EARTH

THUNSKA PANSITTIVORAKUL

2007, Thailand, video, color, sound, 8 min.

"To show naked men is forbidden in Thailand, but the fact that we did show it on a big screen is a statement. It is my political expression. To just show it, without saying anything more, already means something. The authorities ban films for the silliest reasons, so here it is."

Don't Stop

SATURDAY, NOVEMBER 19 10PM

Defying both genre and traditional form, this program showcases work that explores many facets of insatiable queer sexuality. Ranging from the suggestive to the explicit, filmmakers examine desire as it is expressed in a multitude of ways, including straight boys who see nothing wrong with posing for gay porn, conversations about desire with queer men of color, and the adventures of wet-thighed dykes. From the grotesquely sexual testimonial of *Forbidden Cigarette* to the implicit nature of the explicit in *lesbian hand gestures*, these shorts challenge the viewer to examine what turns them on and turns them out, all outside of any prescribed formula for eroticism. **CURATED BY THE FESTIVAL PROGRAMMING COMMITTEE. TOTAL RUNNING TIME: 82 MIN.**

LESBIAN HAND GESTURES

CORAL SHORT & MASCHA NEHLS

2011, USA, video color, sound, 3 min.

Mirrored images of hands clad in black latex beckon towards and titillate the viewer in this Lesbians on Ecstasy music video.

THE NAKED-BOY BUSINESS PART 2

ANDRÉ HEREFORD

2011, USA, video, color, sound, 5 min.

In the form of a dreamlike confession set to music, two wrestlers bare their souls and brave the consequences for posing nude in the second episode of an audio-visual odyssey through the naked-boy business.

FETI(SH)AME

KEVIN SIMMONDS

2011, USA, video, B&W, sound, 25 min.

feti(sh)ame is an arousing adaptation of a book of poems based on interviews with gay men discussing their fetishes and connections to shame.

RAPED CARROT PORN

URBAN PORN

2010, France, video, color, sound, 3 min.

The recipe for a good Raped Carrot Porn? Prepare some "Do it Yourself" sextoys, find same good old "Z" movies and get inspired by post-porn feminist culture. Bon appétit!

LITTLE WHITE CLOUD THAT CRIED

GUY MADDIN

2009, Canada/Germany, video, color, sound, 4 min.

Goddesses unleash the power of the sea to channel forces beyond their bedrooms. Moving image and still photos create an orgiastic collage set ablaze in this musical short, created as an homage to underground filmmaker Jack Smith.

HARIGATA: THE ALIEN DILDO THAT TURNED WOMEN INTO SEX-HUNGRY LESBOS

SZU BURGESS

2003, USA, Super8mm to video, B&W, 10 min.

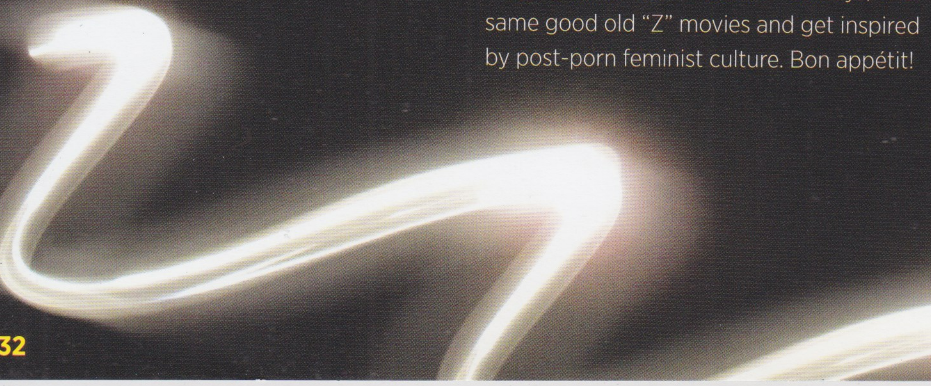
This is a MIX classic. Made to premiere at MIX in 2003, it's been a runaway hit. Combining vintage porn footage, original inter-titles and scenes from *It Came from Outer Space*, it's funny, outrageous and sexy.

AQUARIUS

JODY JOCK

2011, USA, video, color, sound, 11 min.

Both tender and hardcore, *Aquarius* follows a young man as he uses magick to manifest the love he desires.



GEZACKTES RINNSAL SCHLEICHT SICH SCHAMLOS SCHENKELNÄSSEND AN (ZIG-ZAG STREAMLET SNEAKING IN SHAMELESSLY THIGH-WETTING)

URSULA PÜRRER, A. HANS SCHEIRL

1985, Austria, video, color, sound, 5 min.

Zigzag streamlet sneaking in shamelessly twighwetting. Three Fairies in green light are moving towards–the steam in the night–coal and pissing knees are glowing–icy fingers are melting now–though that everywhere in big puddles–mirror-pictures are trembling–mirror-pictures are trembling.

FORBIDDEN CIGARETTE

CHRISTOPHER WESTFALL

2011, USA, video, color, sound, 6 min.

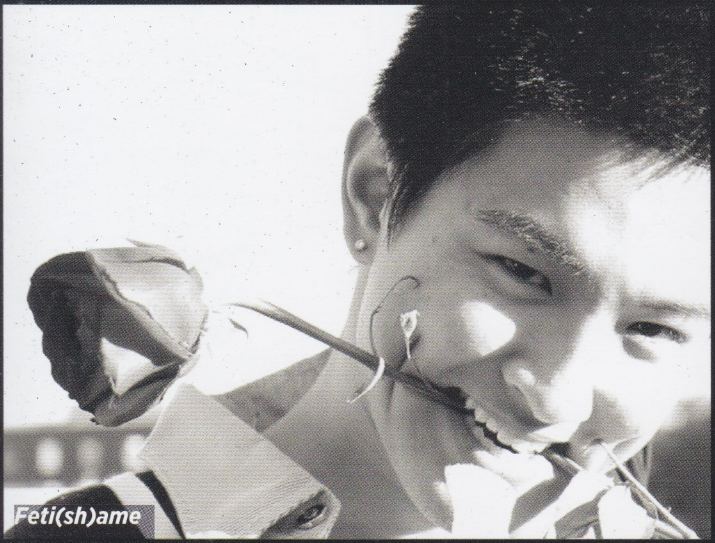
A man recalls a memorable hookup while sitting naked and having a cigarette at his hotel room window.

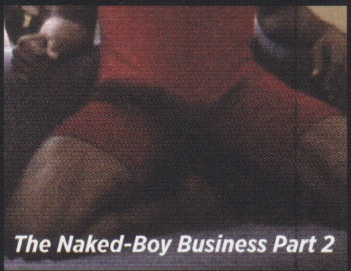
ROBOTTOM

STEPHEN KENT JUSICK

2003, USA, Super8mm, color, sound on CD, 10 min.

Recalling the clunky sci-fi of Ultra Man, Dr. Who and Johnny Sokko, two sexy mandroids join in battle before conducting experiments of the intimate kind.


Feti(sh)ame


The Naked-Boy Business Part 2

Harigata: The Alien Dildo That Turned Women Into Sex-Hungry Lesbos

Aquarius

Community Action Center

COMMUNITY ACTION CENTER

A.L. STEINER & A.K. BURNS

2010, USA, video, color, sound, 69 min.

Community Action Center is an ambitious work that sets out to meet the urgent need for sexy, explicit lesbian pornography! Created by and about lesbian collaboration, *Community Action Center* flows over a series of very loosely connected scenes showing variety of dykes fucking each others' brains out.

The film represents a huge undertaking, important not only for its feminist sensibility and explicit images but also for bringing up concepts of community as they intersect with sexuality. Deliberately assembled with friends as willing participants, *Community Action Center* situates itself in the real world but nonetheless imagines this world as consisting of one sexual encounter after another. Piecing together texts and influences, *Community Action Center* references both well-known and obscure images and ideas, including queer favorites like Jack Smith and Carolee Schneeman. Celebrating and subverting images typical in pornography and pop culture erotica, this tour of lesbian sexuality includes everything from the archetypical witch, to fruit, honey and an egg. Straight porn images are literally delivered by the pizza boy and subversively sent to the car wash.

Since September 2010, Steiner & Burns have taken the show on the road to be seen by new friends and collaborators. Dykes have a history of building connections through sharing content that challenges us, recalling the way Barbara Hammer toured her early work in women's coffee houses and stirred up trouble with explicit images of bodies and sexual pleasure. *Community Action Center* is well situated in the tradition of lesbian art that raises questions about women's complicated relationship with pornography and erotica. After touching down briefly in NYC, the journey continues in creating a constellation of screenings around the world.

And how does sexuality express itself and get represented outside traditional monogamous pairs? Can we create community through sexual expression and connection? *Community Action Center* is here with both its complicated content and the simple fact of its presentation to fuel the fire of our ongoing conversations about communing sexually through bonds of friendship... and the bonds of piercings, spankings and dildos.

FROM THE DIRECTORS:

"Because the video contains sexually explicit content, the term 'porn' is relevant and the artists have an interest in exploring the trappings of the term itself. Sex, sexuality and the complexities of gendered bodies are inherently political. Queer sex and feminist agency is a shared acknowledgment of reciprocal penetration. This project is a small archive of an intergenerational community built on collaboration, friendship, sex and art. The work attempts to explore a consideration of feminist fashion, sexual aesthetics and an expansive view of what is defined as 'sex'. Burns and Steiner worked with artists and performers who created infinitely complex gender and performance roles that are both real and fantastical, set to a soundtrack of music and original compositions by artists culled from the worldwide sisterhood. The video seeks to expose and reformulate paradigms that are typical of porn typologies, intentionally exploiting tropes for their comical value, critical consideration and historical homage. Using the gallery to exer/exorcise the mystical and discreet lost spaces of homosocial configuration, the artists have created a reason and a space to reflect on the cultural realness of homo-grown lesbian sexuality. The work aims to be a hedonistic and distinctly political adventure."

Screening with:

FEMALE FIST

KAJSA DAHLBERG

2006, Sweden, video, color, sound, 20 min.

The video is an interview with an activist from the Copenhagen queer milleu, filmed with the lens-cap left on the camera. The interviewee begins by talking about pornography and about the creation of separatist rooms. About halfway into the film she goes on to speak, in more general terms, about the possibilities for being different in today's society. The film opens and concludes with a long silent scene from a big public square in Copenhagen. An excellent pairing for contemplation of the challenges of representing queer women's bodies and sexuality!

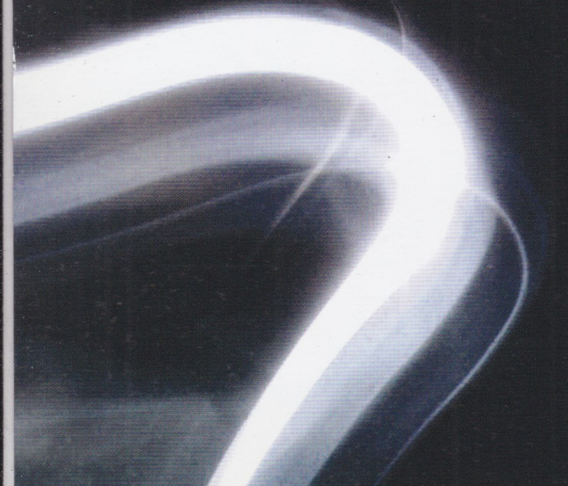
SUNDAY, NOVEMBER 20 3PM

mapping fields

SUNDAY, NOVEMBER 20 5PM

mapping fields is experiential. Taking over the basement level of the MIX Factory, ten works engage both audience and artist equally. Along their contours, the works will talk to each other. A curatorial endeavour, *mapping fields* brings together artists who use personal narrative to explore political critique, who push the boundaries of their mediums, who subvert the lens that has been turned on them and who ask the audience to shift from active viewer to discovering participant. Organized by multimedia artists, the event investigates the convergence of performance, activism and the everyday through a queer lens. Join us for this unique, one-night only, multi-disciplinary event where the experience of the work is what defines it.

—NIKNAZ TAVAKOLIAN & ZAVÉ MARTOHARDJONO, GUEST CURATORS. TOTAL RUNNING TIME: 131 MIN.



STREAMING/DISTRESS

CHRISTIAN BAER

2010, USA, video, color, sound, 7:30 min. loop.

An unedited video documentation loop, part surveillance, part tableau, which charts the trajectory of three ambiguous figures playing out the mediated fantasies of the videographer. The woods at night is the backdrop for their shifting relations of power, desire and domination.

DRAWING DESIRE

JACOLBY SATTERWHITE

2011, USA, video, color, sound, 12 min.

An ongoing experimental documentary about Satterwhite's mother's drawing and sound practice during her diagnosis of schizophrenia, *Drawing Desire* is a surrealist animation that weaves together drawing, performance, narrative and new media.

POP

ZHENESSE STANIEC HEINEMANN

2011, USA, participatory performance, 30 min.

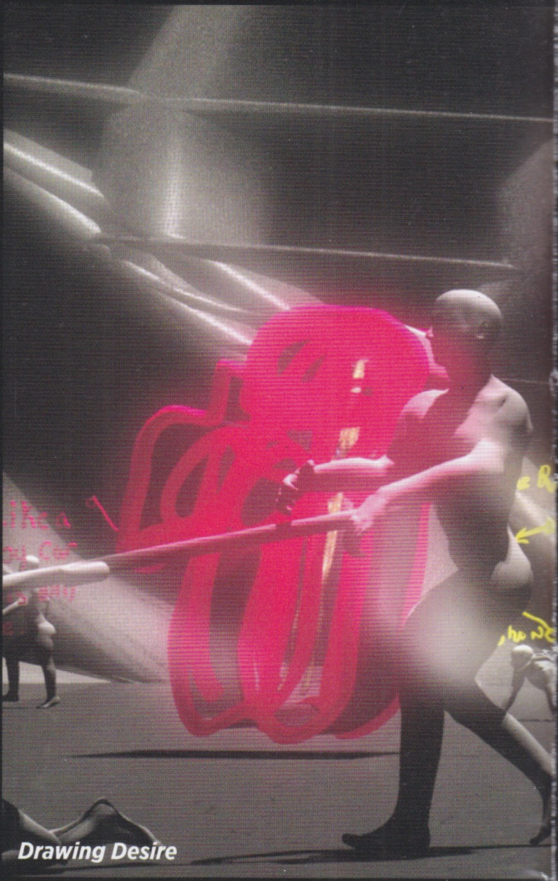
A small space is filled with white balloons and a surprise. There are straight pins available to be thrown. Will an audience become excited popping the balloons and continue to take aim at what they find at the center?

MISTER HONEY RICEQUEEN

ZAVÉ MARTOHARDJONO

2011, USA, participatory performance, 15 min.

mister honey pours three bags of rice—black, red and white—and then sifts. like in mythology, the impossible is a simple task. the audience is storyteller here. honey asks you to narrate by reading from a box of cue cards. in it, you will find the intimate, the tragic and the geopolitical.



Drawing Desire

BRANDED

LIZ ANDREWS

2011, USA, live performance with video, 10 min.

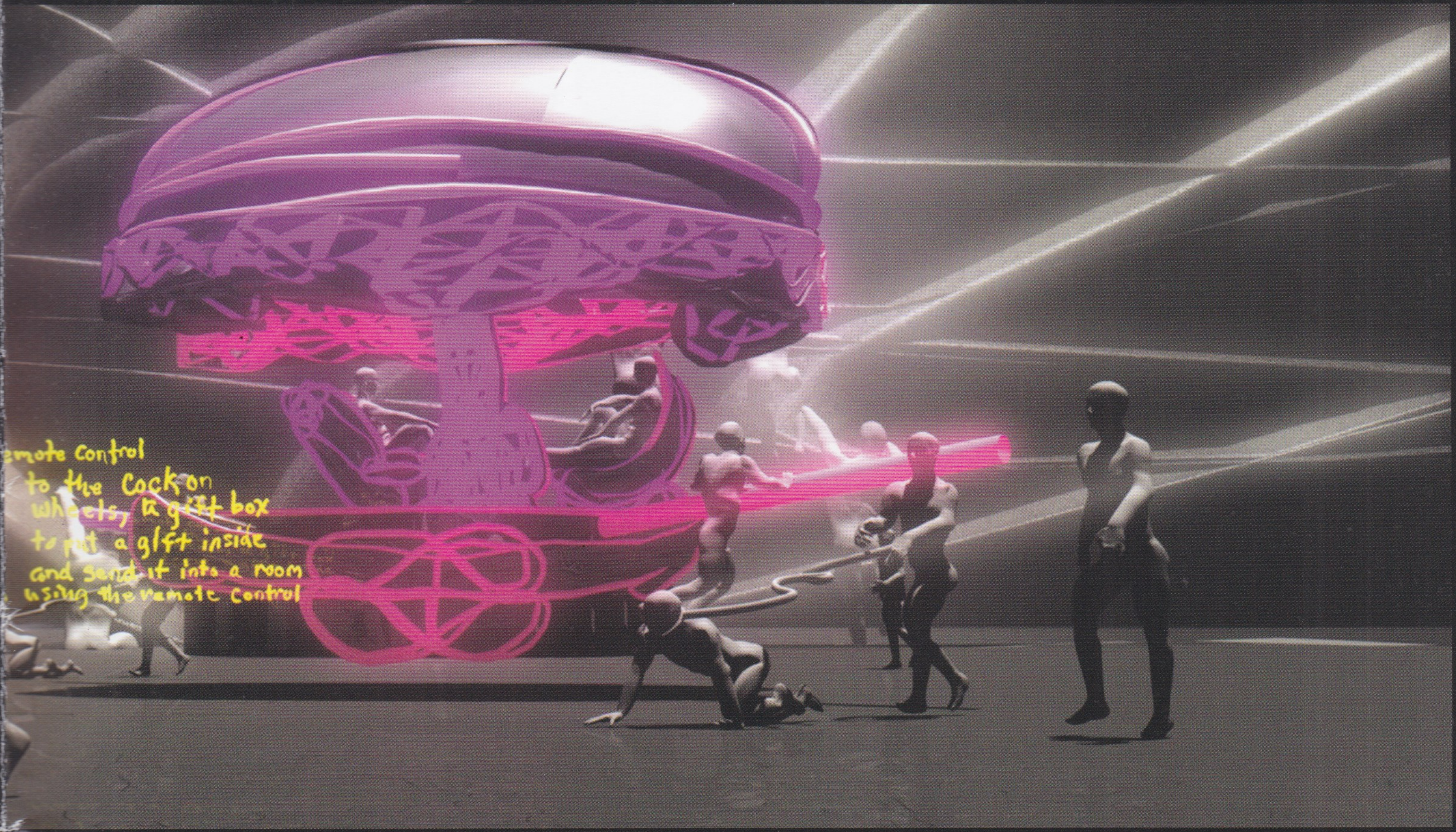
Andrews maintains a single pose while images frame her pose as part of advertisements for fictitious products, institutions and political campaigns. Drawing inspiration from Hank Willis Thomas' *Unbranded* series, the artist seeks to explore the ways that racially ambiguous subjects are used in advertisements in what has been described as a "post-racial" era in U.S.A. history.

CAB RIDE

FARRAH KHAN

2011, Canada, video, color, sound, 4 min.

Created as a love letter to an estranged father in the hope of return, this stop motion short presents a struggle to reconcile community expectations, transgressions and desire. The impact of longing and migration is shown through the use of colonial symbols and religious rites. The video asks how do we negotiate our families' needs and identities at the same time as our own?



HERE(NOW)

KATRINA DE WEES

2011, USA, participatory performance with video, 30 min.

A performance freestyle juxtaposed with De Wees' video *Signifyin' Delta, HERE(now)* offers elements of a home environment (a lamp, a record player, a table and chair). Inviting audience into one-on-one conversation, De Wees explores the significance of money vs. time, along with other extremely important and trivial subjects, and attempts to come to terms with existing in this unique moment: the present.

I AM GOING TO SOCIAL WORK SCHOOL TO BECOME A COMEDIAN

IMANI KEITH HENRY

2011, USA, durational live-and-web-based performance.

A multi-media work in progress documenting the artist's first year of graduate school through a live reposting of his Facebook statuses.

PRECIOUS PRECIOUS

MELAY ARAYA

2011, USA, 35mm-to-video, color, silent, 5 min.

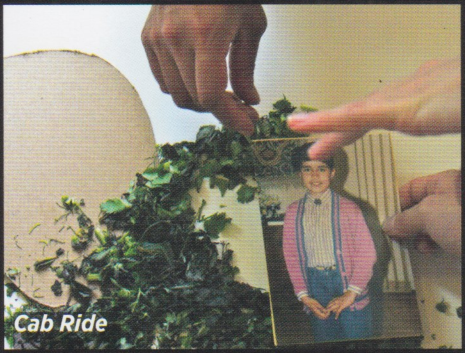
"I wanted to save Precious. Now, I want to save everyone else in this film too." In *Precious Precious,* Melay Araya turns a 35mm trailer of the film *Precious* into a surrealist fantasy by bleaching out and painting over the main character in the footage.

SAYE SKYE

SAYE SKYE

2011, Iran, music/spoken word performance, 15 minutes.

Saye Sky, an Iranian rap artist, will perform two songs dealing with social issues pertaining to the Middle Eastern world yet current to everyone.


Cab Ride

Saye Skye

Un Ovni Sobre Mi Cama

(A UFO OVER MY BED)

PABLO OLIVERIO / FRACTAL CINE
2011, Argentina, video, color, sound, Spanish w/ English subtitles, 120 min.

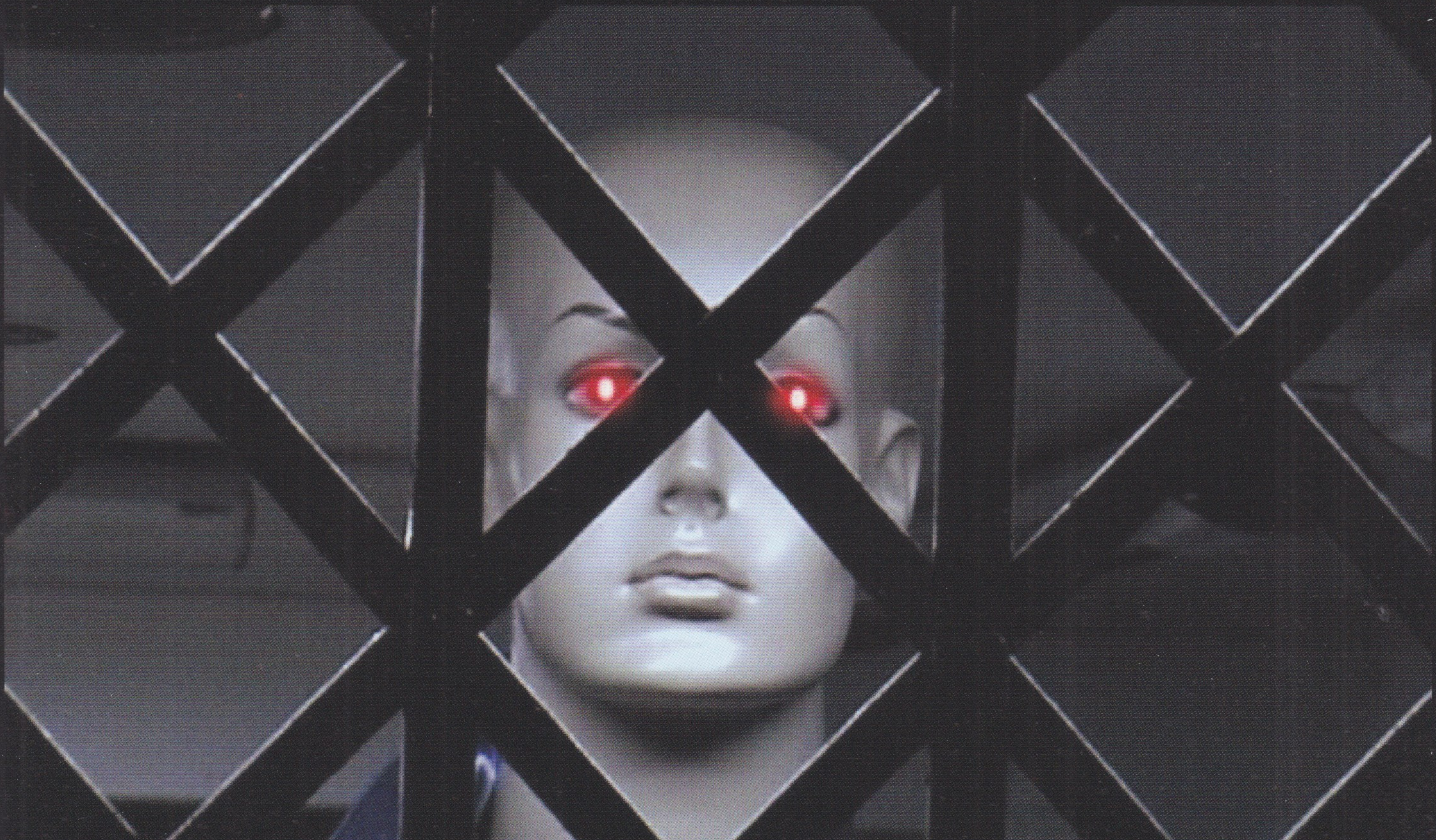
SUNDAY, NOVEMBER 20 8:30PM

In Pablo Oliverio's Buenos Aires, humans and aliens live together in a totalitarian society. Books and other publications are outlawed. Constant surveillance and state control rule this bleak future. The relationship between humans and aliens has broken down, and both are subject to the enslaving powers of consumption and technology. Some humans with jobs are permitted to remain in the city, but aliens and poor humans alike are exiled by the city's Department of Cleaning.

Cartographer Rex makes his way through the blighted city, witnessing skirmishes, burning books and lo-fi laser beams fired at protesters. By the light of flashing neon signs, Rex is watched by and interacts with robot representatives of the state. He dons a helmet and enters an altered state to draw beautiful maps with brush and ink. When his girlfriend leaves and he loses his job, Rex struggles between holding on to some form of employment or joining the resistance. Things take a turn for the hopeful when a new and mysterious roommate named Ian moves in, bringing the possibility of love. Along the path to revolution, we find an underground outlaw with cardboard goggles, comic book and video game worlds that come to life, and a rebel rendezvous in a nightclub.

Efforts to liberate the city intermingle with efforts to liberate the body. In this particularly relevant vision of the future, the world is run by consumption, greed and constant surveillance. Hope is offered by the possibility of queer extraterrestrial love. A society based on control is disrupted by desire unbound!

From the ominous titles that introduce the setting to graffiti coming to life, the film is visually stunning and charmingly strange. With extremely low budget special effects, it simultaneously subverts and joins the ranks of the science fiction genre. A testament to independent spirit, Oliverio wrote, directed and self-financed *Un Ovni Sobre Mi Cama*, with a 2-person crew, 25 actors and a set made entirely of found objects. Reminiscent of the bureaucratic nightmare of *Brazil*, the social control of *Alphaville*, and the video game world of *Tron*, this captivatingly dark film speaks directly to contemporary struggles with employment, protest, and the revolutionary potential of love.



NOVEMBER 12 – 25, 2011

JACK SMITH

MoMA

Few artists can be said to have had a greater influence on the history of experimental cinema, queer cinema, and performance art than Jack Smith (1932-1989). Smith was an antic performer who played to the cheap seats, flamboyantly and tragicomically overwrought in the manner of Theda Bara, Maria Montez, Gloria Swanson, and Dorothy Lamour. His style of camp blended Hollywood orientalism, burlesque, kitsch, polymorphous sexuality, and social satire. Caustically funny, politically trenchant, and defiantly intolerant of intolerance, he provoked police raids and censorial judges, and created a beautiful, haunting, poignant, outrageous, orgiastic body of work that transformed the artistic landscape of the New York underground—a culture also being shaped in profoundly radical ways by Andy Warhol, Tony Conrad, Ken Jacobs, Ron Rice, the Kuchars, Jonas Mekas, the Velvet Underground, Charles Ludlam, and Susan Sontag—as well as inspiring a subsequent generation of artists, including Richard Foreman, Rainer Werner Fassbinder, Christophe Schlingensief, Laurie Anderson, Derek Jarman, Nan Goldin, Robert Wilson Jack Goldstein, Mike Kelley, Pipilotti Rist, Vaginal Davis, Cindy Sherman, Guy Maddin, Ryan Trecartin,

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Sunday, November 13, 2011, 3:00 pm *
Wednesday, November 23, 2011, 6:30 pm
Roy & Niuta Titus Theater 2, T2

RESPECTABLE CREATURES

JACK SMITH
1950–66, USA, 16mm, color, 24 min.

An unusual blending of Smith's first known film, *Buzzards Over Baghdad*, with stray images from *Normal Love*, concluding with material shot at Carnaval in Rio circa 1967.

SCOTCH TAPE

JACK SMITH
1959–62, USA, 16mm, color, sound, 3 min.

With Jerry Sims, Ken Jacobs and Reese Haire. 16mm Kodachrome shot on the rubble- strewn site of the future Lincoln Center. The title arises from the piece of scotch tape which had become wedged in the camera gate.

OVERSTIMULATED

JACK SMITH
1959–63, USA, 16mm, B&W, sound, 5 min.

An early exploration of Smith's "aesthetic of delirium," starring Jerry Sims and the late filmmaker Bob Fleischner.

FLAMING CREATURES

JACK SMITH
1962–63, USA, 16mm, B&W, sound, 43 min.

Forget everything you might have heard about Jack Smith's legendary bisexual, orgiastic, superlow-budget experimental masterpiece (1963)—a lot more is going on here, artistically and otherwise, than either Jonas Mekas or Susan Sontag ever suggested. This jubilant, celebratory film holds up amazingly well; despite its notoriety and censorship during the 60s, it's more than just an orgy of nude and seminude male, female, and

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Sunday, November 13, 2011, 5:30 pm
Wednesday, November 23, 2011, 4:00 pm
Roy & Niuta Titus Theater 2, T2

YELLOW SEQUENCE

JACK SMITH
1963–65, USA, 16mm, color, sound, 15 min.

A gold-toned coda to *Normal Love* featuring the same players, such as Tiny Tim.
—Institute of Contemporary Arts, London

JUNGLE ISLAND

JACK SMITH
1967, USA, 16mm, color, sound, 20 min.

One of the short pieces Smith showed as part of his 1967 presentation "Horror and Fantasy at Midnight," some components of which found their way into *No President* and other presentations.
—Jim Hoberman

NO PRESIDENT

JACK SMITH
1967–70, USA, 16mm, color, sound, 45 min.

Smith's third feature film, restored by filmmaker Jerry Tartaglia. The scenes alternate between elaborate tableaux shot at Smith's Green Street loft with found footage of former presidential candidate Wendell Willkie. The film features underground stars from 1968, including Tally Brown, Jerry Sims, Irving Rosenthal Donna Kerness, Mario Montez, and Charles Henri Ford.—Canyon Cinema

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Monday, November 14, 2011, 4:15 pm
Friday, November 25, 2011, 7:00 pm
Theater 3, mezzanine, Lewis B. and Dorothy Cullman Education & Research Building

NORMAL LOVE

JACK SMITH
1963–65, USA, 16mm, color, 120 min.

Wednesday, November 16, 2011, 6:30 pm
Theater 3, mezzanine, Lewis B. and Dorothy Cullman Education & Research Building

I WAS A MALE YVONNE DECARLO

JACK SMITH
1967–70s, USA, 16mm, B&W, sound, 28 min.

I Was A Male Yvonne DeCarlo, which stars Smith himself, takes its title from one of his live performances: I Was a Male Yvonne DeCarlo for the Lucky Landlord Underground, staged in the early 1980s. Shot mainly during the late '60s and edited a decade or more later, *I Was A Male Yvonne DeCarlo* is one of several films and slide shows that feature the filmmaker as a mock celebrity. It opens with the excerpt from No President originally called 'Marsh Gas of Flatulandia' - several minutes of black and white footage of steam escaping from manholes segues to an interior scene of various creatures emerging from dry ice vapors - then shifts to show the filmmaker, clad in a leopard skin jump suit, attended by a nurse as he sits amidst the detritus of his duplex loft on Grand and Greene Street.

"Smith waits under the visible movie lights, drumming the fingers. A fan presents him with a black and white glamour shot (Smith in profile, posed with a sinuously curved dagger) to autograph as the Warhol Superstar Ondine, dressed entirely in black leather, snaps his picture. Violence erupts as the nurse takes out a whip to discipline the star's fans. When a female creature pulls out the same dagger depicted in the glamour shot, Smith jumps up and shakes the weapon from her hand. The action is post-scripted with footage of a steam shovel patrolling the rubble where the Broadway Central hotel once stood."
—J. Hoberman

SONG FOR RENT

JACK SMITH
1969, USA, 16mm, color, sound, 4 min.

Smith also plays the cadaverous matron Rose Courtyard (inspired by Rose Kennedy). Dressed completely in red (gown, gloves, glasses, and wig), the wheelchair-bound Rose sits ceremoniously under

John Waters, Vivienne Dick, The Cockettes, John Bock, and countless others.

Presented in conjunction with To Save and Project: The Ninth MoMA International Festival of Film Preservation, this retrospective celebrates the Museum's acquisition of 11 newly restored 16mm prints, including Smith's three feature films, *Flaming Creatures* (1962–63), *Normal Love* (1963–65), and *No President* (1967–70), and eight shorter pieces: Jungle Island, Respectable Creatures, I Was A Male Yvonne DeCarlo, Song For Rent, Hot Air Specialists, Overstimulated, Scotch Tape, and Yellow Sequence. On November 13, legendary performer Mario Montez, star of *Flaming Creatures* and *Normal Love*, introduces the opening day screening. (He also makes a special appearance at the Museum of the Moving Image that evening at 6:30 p.m.) Also presented in the retrospective is Robert Siodmak's Cobra Woman (1944), starring Smith's muse, Maria Montez.

Organized by Joshua Siegel, Associate Curator, Department of Film.

THE MUSEUM OF MODERN ART
11 W. 53RD STREET
(BETWEEN 5TH & 6TH AVENUES)
MOMA.ORG

Subway:
EM to 53rd Street/Fifth Avenue
BDF to 47-50 St Rockefeller Center
6 to 51st St.

transvestite bodies. The camera and even the cheap hothouse decor participate in the joyful free-for-all, suggesting both the privacy of a Josef von Sternberg wet dream and the collective force of a delirious apocalypse. But the simplest way to describe it is to call it a vision.
—Jonathan Rosenbaum, *Chicago Reader*
**** Introduced by Mario Montez***

Jack Smith *Photo by Uzi Parnes*

© Jack Smith Archives. Image courtesy of Gladstone Gallery, New York

Normal Love

© Jack Smith Archives. Image courtesy of The Museum of Modern Art Film Stills Archive

The genius of *Normal Love* lies in the film's "normalcy." In Smith's world, only those things that are not faked are fraud, and cannot therefore be trusted. The women are women whether or not they are men, and when a real breast is exposed, rather than clarify the gender of the performer, one begins to distrust it for its authenticity. Smith drops the artificial noses employed in Creatures for a far greater degree of falseness. Mario Montez plays the mermaid, whose fin the viewer all too quickly takes for granted, and when, during a muddy embrace with the werewolf, her wig is accidentally removed from her head, the hair beneath becomes the lie we desire to be covered over with the truth, the platinum wig. A real pregnant belly swells to the point of obscenity, whereas the pink drag of the Pink Fairie/Cake Girl ring more sincere or "normal." When the Uncle gets a pie in the face and his fangs fall out, the narrative(chase) is paused for the real moment which finds him uncovering his face, replacing his fangs. The watermelon feast is the campy and decadent equivalent to the feast of horror in Romero's Night of the Living Dead. Here, of course, the flesh is the pink juicy casualness of the watermelon.

This is a bizarre world of Mummies and Werewolves, of Cake ladies and Mermaids, but this idea of normalizing the abnormal is eventually what makes it work, and it does quite well. Smith maps a world whose oddities are far more traditional than anything we know as traditional. This is what made him such an essential contribution to the world of experimental cinema.
—Bradford Nordeen

an American flag, the floor littered with corpses, while Kate Smith sings "God Bless America" on the soundtrack. Rose is laden down with all sorts of odd paraphernalia (hot-water bottle, box of candy, ears of Indian corn, toilet brush, Valentine's Day card, football, etc.), which she keeps dropping. Besides tippling on a bottle of booze and spraying the air with Lysol, she also peruses a scrapbook of old theatrical clippings, before shedding a tear.
—Nicole Gagne, *Rovi*

HOT AIR SPECIALISTS

JACK SMITH
1980S, USA, 16MM, COLOR, 7 MIN.
A man courts a drag queen.

COBRA WOMAN

ROBERT SIODMAK
1944, USA, 16mm, color, sound, 71 min.

A deliciously detestable Hollywood relic; a bad movie that knows how to be good. Witness volcanoes erupting, snake dances, pits of spikes, feats of daring, and the most wonderfully awful dialogue of all time. —Jeffrey M. Anderson.
With Maria Montez, Lon Chaney, Jr., and Sabu.

TICKETS: Admission for a day of screenings: Adults $12; Seniors (65 and over with ID) $10; Students (full-time with current ID) $8; Children (16 and under) and members free, but a ticket is required. During Target Free Friday Nights, tickets are free from 4:00 to 8:00 p.m. For complete ticketing policy, film calendar, and other information, visit the lobby information desk, the film desk, or call (212) 708-9480. Sound-enhancement systems are available free of charge at the film desk. Film tickets may be obtained for same-day screenings at no charge by presenting your Museum membership card or your Museum admission ticket stub at the film desk.

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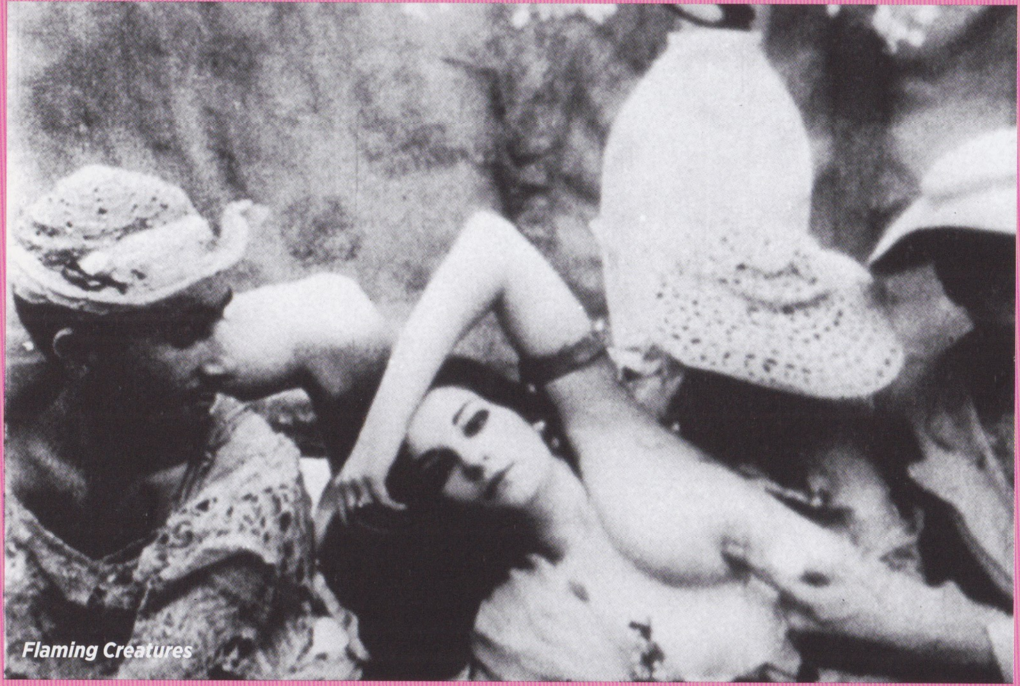
Normal Love

STILLS FROM THE JACK SMITH'S *FLAMING CREATURES* AND *I WAS A MALE YVONNE DECARLO*



Flaming Creatures

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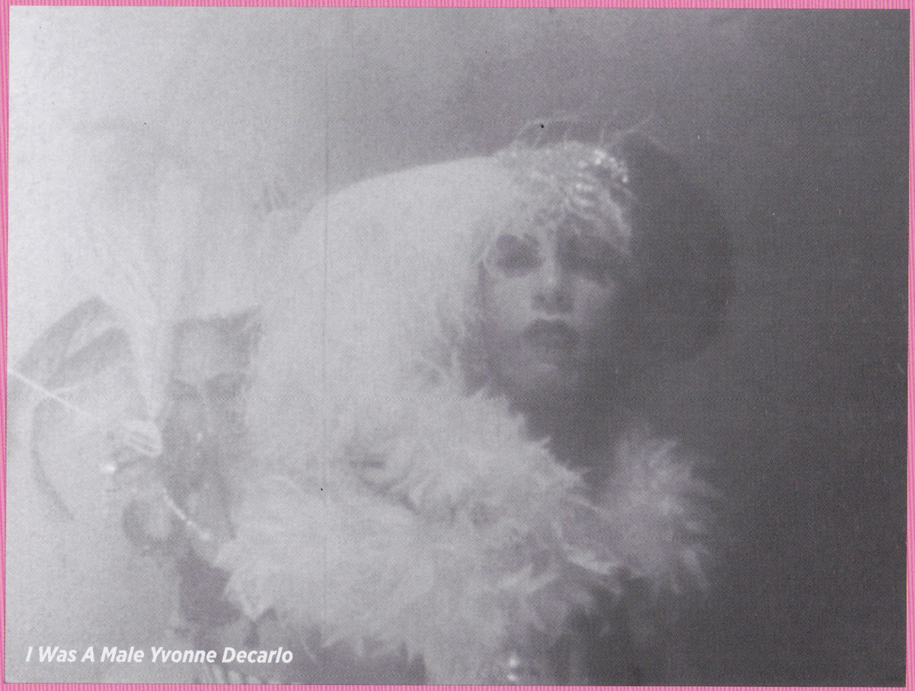

I Was A Male Yvonne Decarlo

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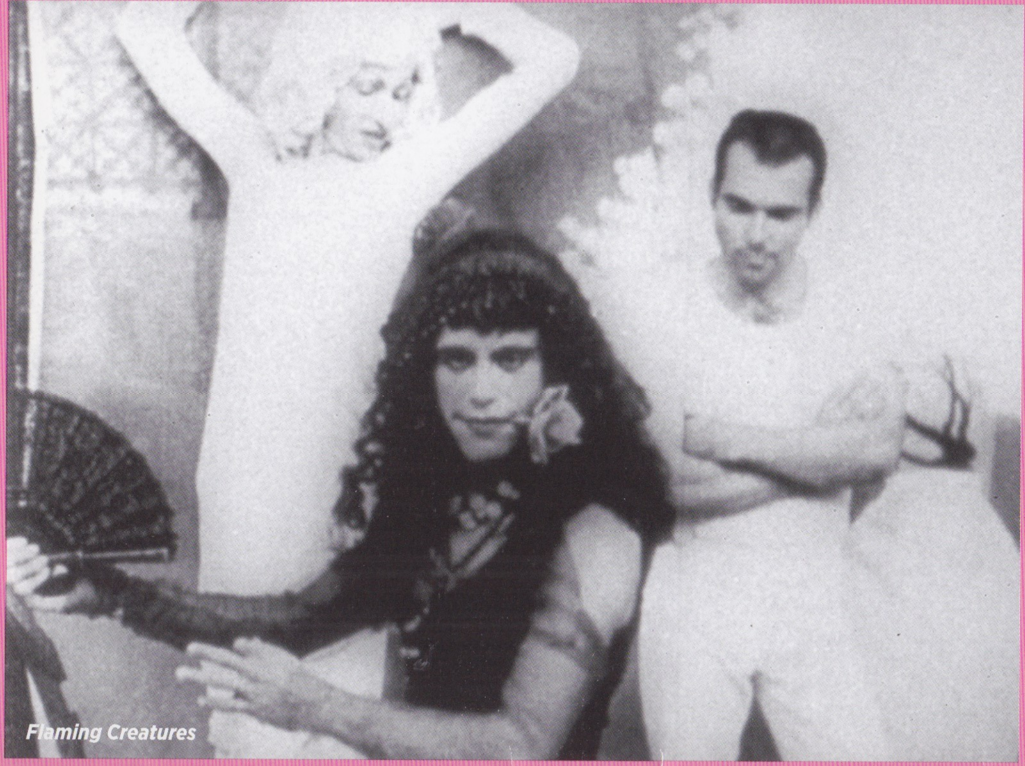

Flaming Creatures

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I Was A Male Yvonne DeCarlo

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NOVEMBER 18 – 20, 2011

FRANÇOIS SAGAT: THE NEW LEADING MAN

FRANÇOIS SAGAT IN PERSON!

With a trademark tattooed scalp and Adonis physique, François Sagat has sculpted himself into a persona that, as filmmaker Christophe Honoré proclaimed, "redefines the notion of masculinity." Chosen by designer Bernard Wilhelm to model his first ever collection during Paris Fashion week, the French born Sagat, a well-known star in the queer film industry, has now gained prominence as an actor in mainstream cinema. Breaking past stereotypes, Sagat represents a new type of leading man that, up until recent times, would have been incomprehensible.

Throughout Hollywood history, many film stars were closeted homosexuals, from Rock Hudson to Tab Hunter. What would have been once considered unacceptable, the openly gay Sagat has stepped out from what was up until recently taboo. In doing so, Sagat personifies the post-sexual liberation attitudes, along with Latino-American, Arab, and European male characterizations, and the tension between masculine and feminine. In short, Sagat's foray as a male actor in French cinema directly challenges the traditional role of the male—a new model for a leading man.

Friday, November 18, 2011, 7:00 pm

SAGAT: THE DOCUMENTARY

PASCAL ROCHE & JÉRÔME M. DE OLIVEIRA
2011, France, video, color, sound, 60 min. US Premiere

"Sagat: the Documentary" gives a rare behind the scenes glimpse into cult actor François Sagat's approach to performance. Recently debuted on the French television channel Canal+, MAD is proud to host the American premiere of this insightful documentary.

François Sagat will introduce the film and participate in a post-screening Q&A.

Saturday, November 19, 2011, 3:00 PM

ANOTHER MAN: A MASTER CLASS WITH FRANÇOIS SAGAT

$50 MAD Members & Students with Valid ID, $65 General

Join French film's new leading man, François Sagat, in a rare and intimate master class. From his personal career experiences to his approaches and processes in tackling each role, 'Another Man: A Master Class with François Sagat' reveals the method behind the man. Limited space available.

Saturday, November 19, 2011, 7:00 pm

HOMME AU BAIN (MAN AT BATH)

CHRISTOPHE HONORÉ
2010, France, video, color, sound, 75 min.

Originally conceived as a short, *Man at Bath* is part of a project sponsored by the Théâtre de Gennevilliers and commissioned by fellow director Olivier Assayas, with François Sagat, Chiara Mastroianni, and Dennis Cooper. For the project, directors were asked to make films set in the Paris suburb of Gennevilliers.

Taking inspiration from the French Impressionist painter Gustave Caillebotte, a former Gennevilliers resident, *Man at Bath* takes its title from Caillebotte's painting of a naked man seen from behind, drying himself with a towel.

Expanding upon this example of the male gaze, the film traces the final days of a troubled relationship. Split between Gennevilliers and New York, "Man at Bath" follows the filmmaker Omar (Omar Ben Saellem) and the hustler Emmanuel (Françios Sagat) as they go to great lengths to prove to each other they're no longer in love. An honest examination of desire, relationships, and the struggle therein *Man at Bath* is a brave look at alterative models of love and life.

François Sagat will introduce the film and participate in a post-screening Q&A.

Sunday, November 20, 2011, 7:00 pm

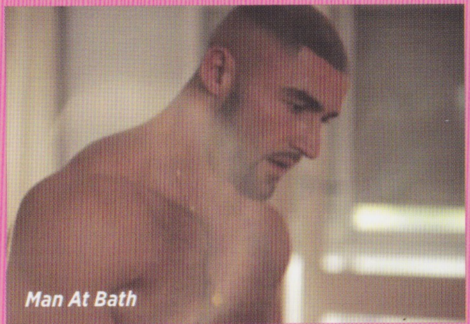
LA ZOMBIE

BRUCE LA BRUCE
2010, USA/Germany, color, video, sound, 103 min.

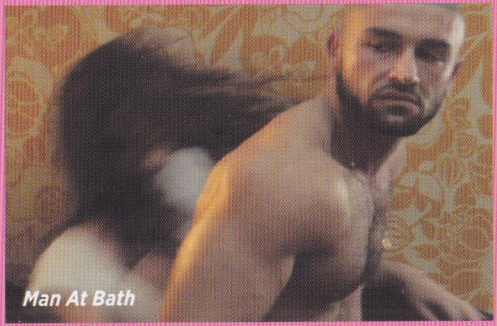
Controversial director Bruce La Bruce's second foray into the zombie genre, *LA Zombie*, would be the film that transitioned Sagat into the international film festival spotlight. Following the rampage of a homeless man in Los Angeles, who either has been turned into a zombie by aliens or believes himself to be one, *LA Zombie* examines the use of both gore and sex in genre filmmaking. Included in competition at the Locarno International Film Festival in Switzerland and at the Toronto Film Festival and featuring François Sagat, Socco Giovanni, and Wolf Hudson, *LA Zombie* continues to break new ground in genre cinema.

This film contains adult content and themes. No one under the age of 18 admitted.

François Sagat will introduce the film and participate in a post-screening Q&A.



Man At Bath



Man At Bath

ALL SCREENINGS TAKE PLACE AT MUSEUM OF ARTS AND DESIGN
2 Columbus Circle
A, B, C, D, 1 to Columbus Circle at 59th Street
N, R, Q to 57th Street & 7th Avenue
F to 57th Street & 6th Avenue

Tickets: $10 general admission, $7 members & students, unless otherwise noted.

FRANÇOIS SAGAT: THE NEW LEADING MAN IS PRESENTED THROUGH A PARTNERSHIP WITH THE MUSEUM OF ARTS AND DESIGN.

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GEORGE KUCHAR (AUGUST 31, 1942 – SEPTEMBER 6, 2011)

George Kuchar was a man of many careers. He began making 8mm films at the age of twelve, collaborations with his twin brother, Mike, on a camera gifted from their parents. These early works are sensational remakes of the movies that played in their local Bronx theaters. Even in their adolescence, the twins showed an alarming understanding of cinematic conventions, with special respect paid to woman's pictures (George's fave) and swords and sandals epics (Mike's). Fusing toilet humor with wrenching pathos, these early films were profoundly camp and made a huge impact on a young John Waters. "The Kuchar borthers," Waters would later explain in the introduction to George and Mike's illustrated memoirs, "Reflections in a Cinematic Cesspool," "gave me the self confidence to believe in my own tawdry vision." Throughout his early career, George worked by day in commercial arts, an industry he described as "that Midtown Manhattan world of angst and ulcers."

By the mid-sixties, however, the Kuchars were discovered by the burgeoning Underground Film movement and heralded by Jonas Mekas in his Village Voice column and in the magazine Film Culture. In the latter publication, George's writings appeared alongside prominent figures like Andrew Sarris, Jack Smith and Gregory Markopoulos. After accepting an invitation to teach a summer course at San Francisco Art Institute in the early 1970s, George met Curt McDowell, a student-then-lover, who campaigned to secure a permanent faculty position for George, where he would teach for the remainder of his life. The duo collaborated on many films, including George's "The Devil's Cleavage" and McDowell's experimental/horror/porno, "Thundercrack!," where George also stars - opposite his character's love interest, a gorilla.

George changed with the times, influencing a whole new generation when he embraced consumer grade video. He humorously described himself as "a traitor to his medium [film]," but George galvanized the video form with his signature gusto, yielding dozens of video diaries (most renowned were "The Weather Diaries," in which George documented seasonal – as well as emotional – storms in Oklahoma). Also a skilled visual artist, George worked alongside leading graphic artists like Art Spiegelman and Bill Griffith, exhibiting internationally. Recent venues included [2 nd floor projects] in San Francisco, Mulherin + Pollard in New York and ADA Gallery in Virginia.

George inspired four decades of SFAI graduates, who played cast and crew to a yearly creature feature course, making movies like "The Fury of Frau Frankenstein" and "Jewel of Jeopardy." George was cherished, by his SFAI students and international audiences alike, for his wild humor, exuberant spirit and intuitive production ethic; if something didn't work in a "picture" (as George referred to all his works), he merely changed the story to suit the circumstance. This approach led to his magnum opus, "Hold Me While I'm Naked," 1966 an early solo venture which became a film about isolation and filmmaking when regular actress Donna Kerness abandoned the project. The result was named one of the 100 best films of the 20th Century by the Village Voice. Truly one of the most visionary artists of his time, George's impact on six decades of film, visual art and popular culture is immeasurable. ***—Bradford Nordeen , curator of New York's Dirty Looks queer screening series.***

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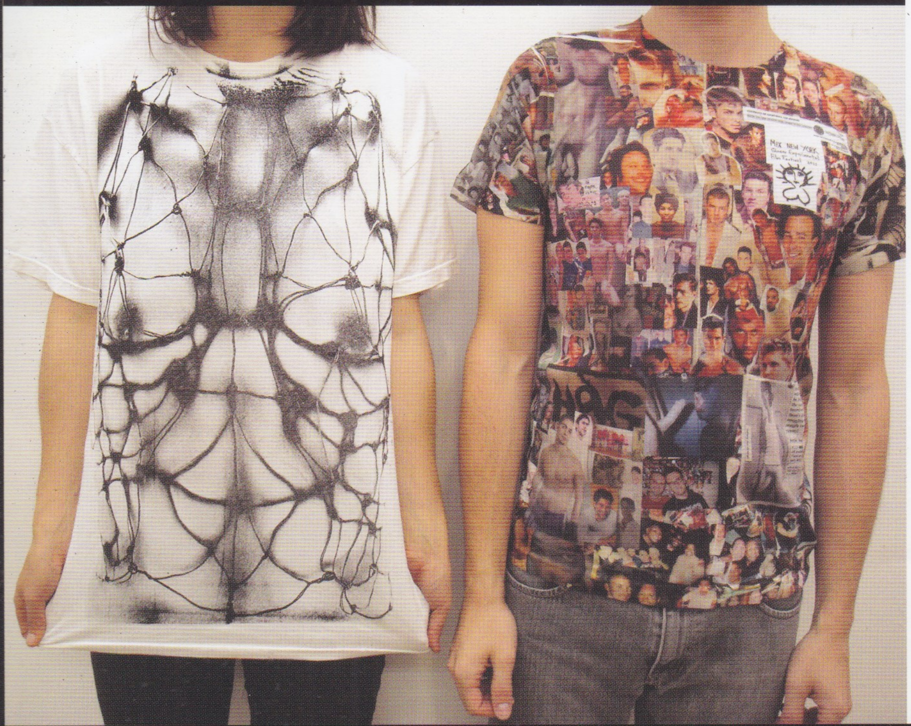

THESE ARE THE ARTISTS

THE SHIRT ON THE LEFT
Tala Mateo received an MFA from the University of California, Irvine in 2001, and a BA from the University of California, Santa Cruz. Her recent body of work entitled *Twilight* was exhibited at Commonwealth & Council. The collection of work included a new series that continue to chronicle complex negotiation of gender relationships by customizing and repurposing gender enhancing prosthetics as art materials. Tala lives, works and commutes between Los Angeles and Orange County.

THE SHIRT ON THE RIGHT
Vaginal Davis is an originator of the homo-core punk movement and a gender-queer art-music icon. She made her name in LA's club performance scene, and has earned herself a similar notoriety as a cultural antagonist and erotic provocateur. By renewing uncertainties within alternative cultures and identities, Vaginal Davis opens up spaces for their continual struggle towards renewed and greater challenges, over and against these practices' timid appeasement and appropriation by the mainstream.
–Dominic Johnson, *Frieze Magazine*

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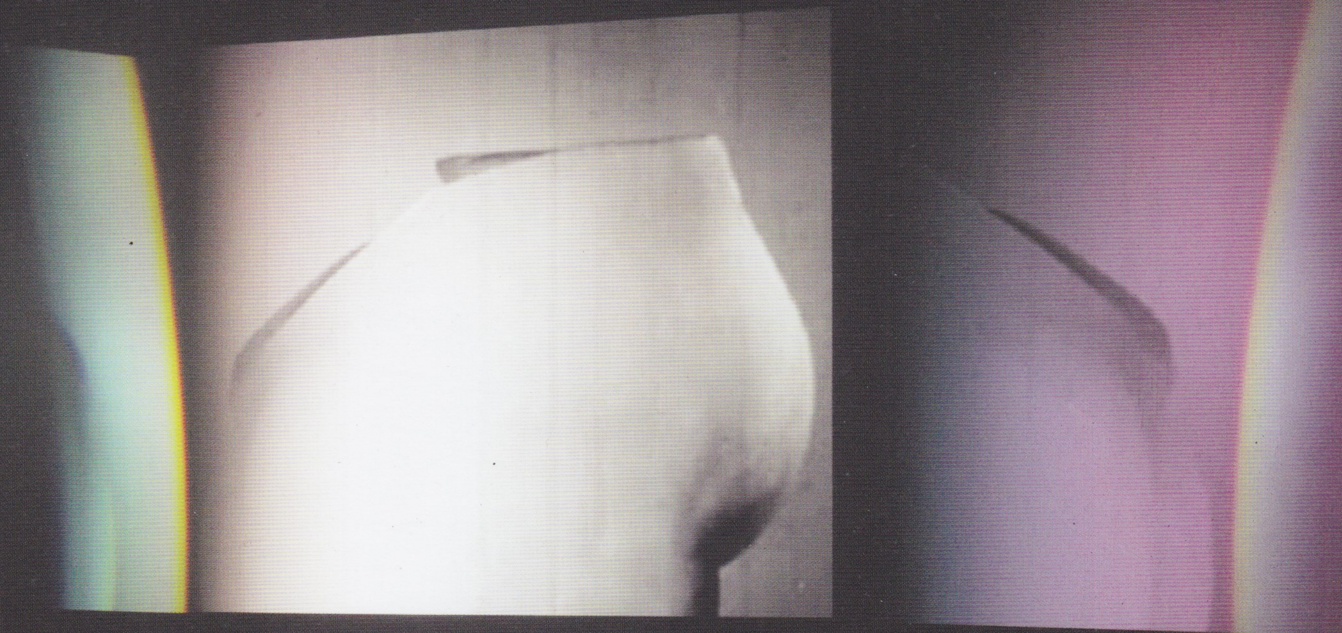

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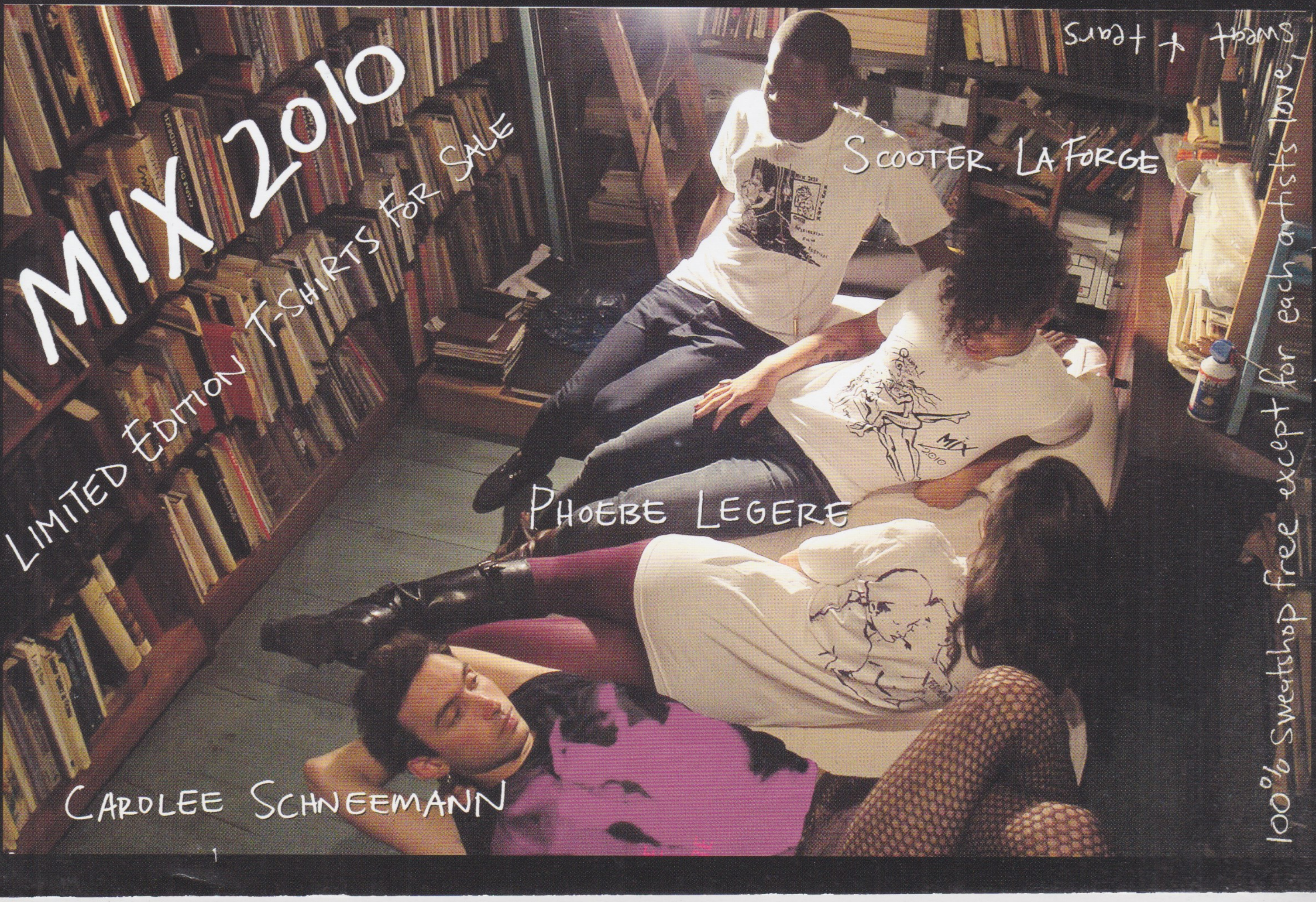
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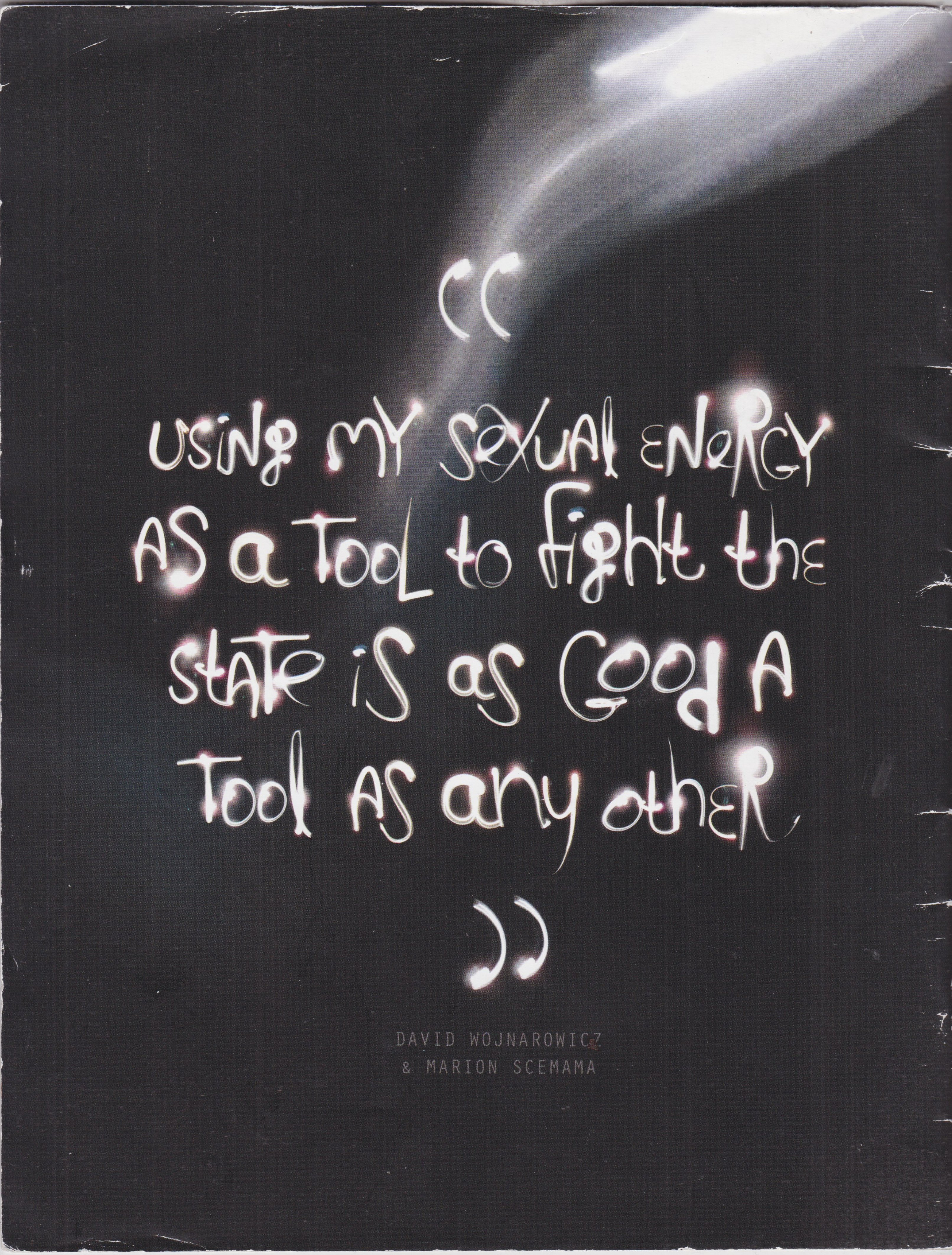

“
using my sexual energy
as a tool to fight the
state is as good a
tool as any other
”

DAVID WOJNAROWICZ
& MARION SCEMAMA